

PRE - PENDULUM EUROPEAN
**RENAISSANCE
CLOCKS**



SINGLE OWNER COLLECTION

GRAND HOTEL ET DE MILAN
MILAN, ITALY

SUNDAY 24 MAY, 2009

Patrizzi & Co
AUCTIONEERS

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RENAISSANCE CLOCKS

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LOT 1

The fascination with artificial life goes back to antiquity. Homer, in the 8th century BC, mentioned mechanically driven creatures. His story of Icarus flying with artificial wings has survived to the present day. The advancement of mechanics, in particular of the mechanical clock during the Renaissance, brought the creativity in simulating life to a new level.

Beginning in 1548, automata gained a new group of wealthy admirers from the Ottoman Empire. This was the first year of the annual "Tribute to the Sublime Gate" by the Holy Roman Emperor to avoid Turkish invasion. The tribute was given in the form of gold, money and luxury goods, including clocks and automata, which became one of the favorites of the rich Ottoman customers, with whom many of them ended up.

The Germans were masters of the art of automata. Peter Ramus (1515-1572) wrote a poetical story about a flying wooden eagle and an iron fly constructed in the laboratories of Nuremberg by the famous mathematician Regiomontanus to greet the Emperor.

The automated dogs, doves, lions, and horse riders in this collection are built in the same spirit, to impress emperors, princes and a few wealthy elite. They are the beginnings of modern mechanization, the first steps on our way to creating a perfect robot.

They are very rare, with no more than perhaps a hundred of them still in existence, mostly in museums.

This clock was formerly in the Wuppertal Historisches Uhrenmuseum, which houses one of the largest collections of German clocks.

We know of eleven reclining dog clocks and one sitting dog clock:

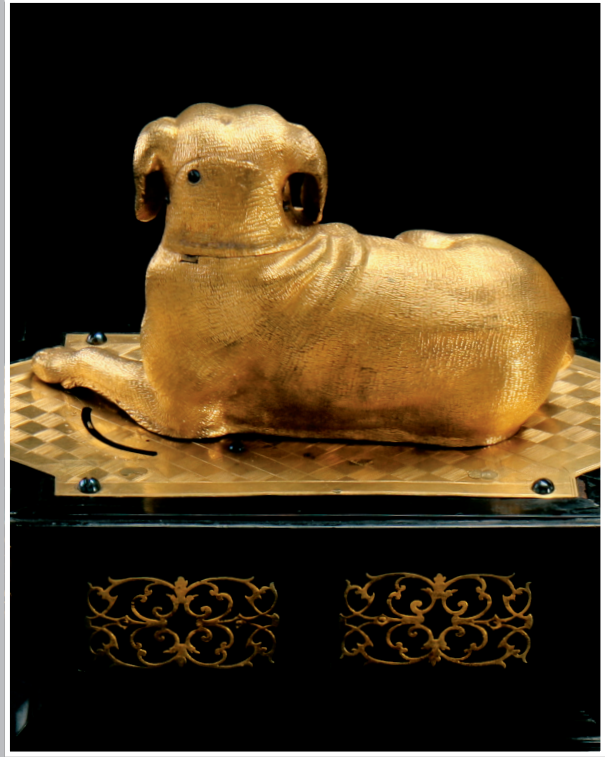
1. Adler Planetarium
2. This one
3. Lot No. 3 in this sale
4. Formerly in the Time Museum, with later rectangular base
5. Flagg Collection
6. Another one in the Flagg Collection
7. Dresden Mathematisch-Physikalischer Salon
8. Herzog-Anton Ulrich Museum, Braunschweig
9. Private California Collection
10. Italian Collection, exhibited at La Misura del Tempo as N° 126
11. Formerly in the Vicomte Charles de Noailles Collection, Paris
12. Sitting dog, escapement converted to pendulum (formerly in a German private collection).

THE DOG
AUGSBURG, CIRCA 1625

An important and rare gilt brass on ebony Dog Automaton figure clock from the Wuppertal Historisches Uhrenmuseum, striking hours, with single hand.

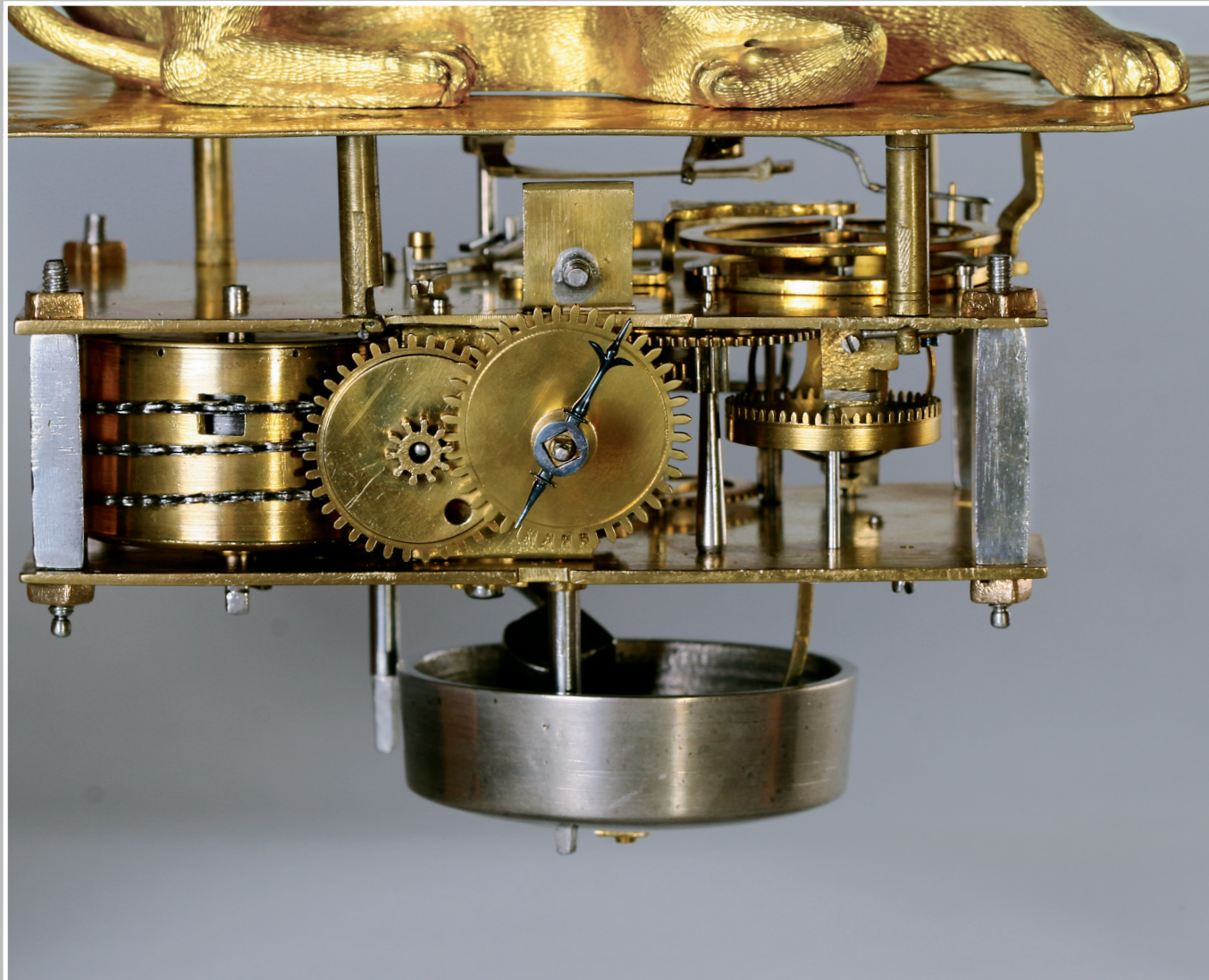
CONDITION
Case: very good, some restorations
Dial: good, possibly later
Hand: very good, possibly later
Movement: very good, some restorations

ESTIMATE
EUR 20.000 - 30.000



BACK VIEW SHOWING FAST/SLOW ADJUSTMENT SLOT





VIEW OF THE FRONT SIDE OF THE MOVEMENT

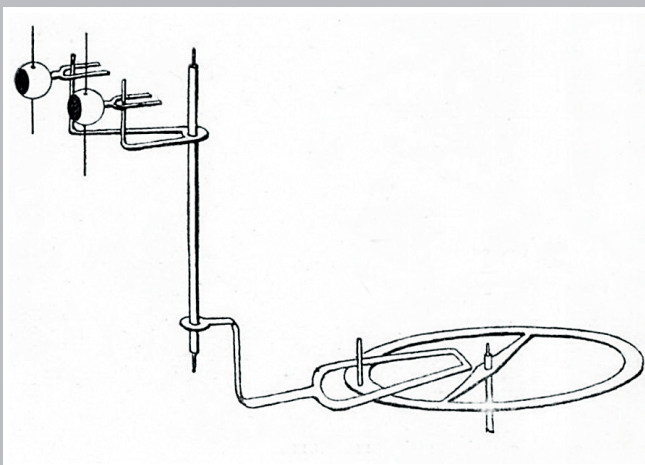
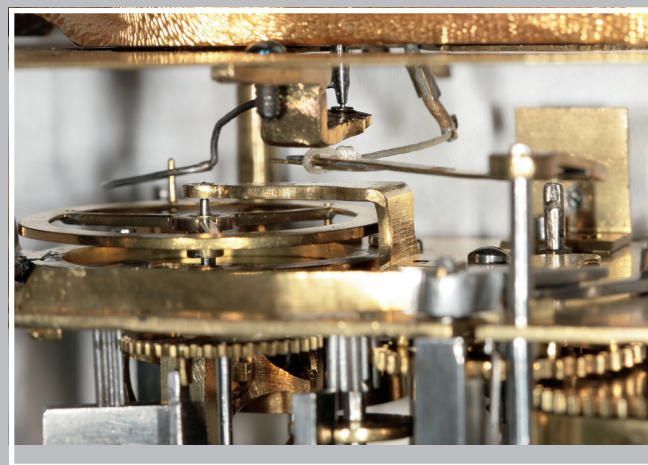


DIAGRAM OF EYE MOVEMENT MECHANISM



VIEW OF THE ESCAPEMENT

PROVENANCE

Wuppertal Historisches Uhrenmuseum.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. N° 121.

PUBLISHED IN

1. Klaus Maurice, *Die Deutsche Räderuhr*, Munich, 1976, Vol. II, page 52 and fig. 333.
2. *La misura del tempo*, Italy, 2005, page 431.

DIMENSIONS

Height 19 cm, width 28 cm, depth 15.5 cm.

FUNCTIONS

Eye and mouth movement, hour striking, hours.

CASE

Gilt dog with moving eyes and mouth reclining on a gilt brass plate with crosshatched tile pattern, on an oblong octagonal wood base painted black, with gilt brass filigree ornaments on the sides and four wood feet; a curved slot for fast/slow adjustment is positioned behind the dog's left front leg; the base is fitted with a later copper closing.

DIAL

Solid silver, Roman hours from I to XII, inner 24-hour Arabic scale from 13 to 24, with Zs for the 2s.

HAND

Blued steel tulip.

MOVEMENT

Rectangular (13.8 x 8.6 cm), solid brass plates with square steel pillars on each corner, brass trains, fusee and chain on the going train, continuous stop-work on the fusee, fixed barrel for the striking, verge escapement, three-arm brass balance, regulator of direct amplitude restriction, steel fly with spring tension, motion train directly from fusee with friction-fit "second" wheel on the cannon pinion.

The striking is connected with the mouth movement. The cannon pinion lifts V-lever, which, via two pivoted levers, lifts striking steel gate on the other side of the movement. The hammer arbor has on the other side an L-shaped lever connected to the spring-loaded mouth lever via cord.

The eye movement functions via a lever connected to a pin in the balance (see diagram).



LOT 2

JACOB WIDEMAN, AUGSBURG, CIRCA 1640

Exceptionally rare and important, gilt brass four-train *Grande Sonnerie* horizontal striking table clock with hour re-strike.

CONDITION

Case: very good for its age

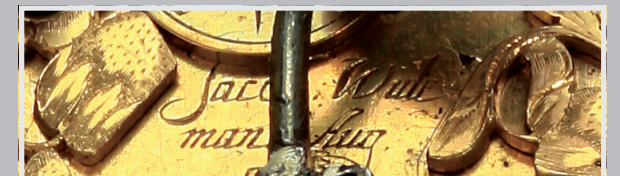
Dial: excellent for its age

Hands: very good

Movement: excellent for its age, balance upgraded with a spring

ESTIMATE

EUR 20.000 - 30.000



SIGNATURE ON BLACK PLATE



VIEW OF THE BACK PLATE

Renaissance clocks striking *Grande Sonnerie*, that is, along quarters striking corresponding hours, are very rare. They were rare even in later years, so much so that the English made an inventory of all known English *Grande Sonnerie* clocks. In addition, the clock has a rare feature of re-striking the hours at the full hour, emphasizing that it is the full hour.

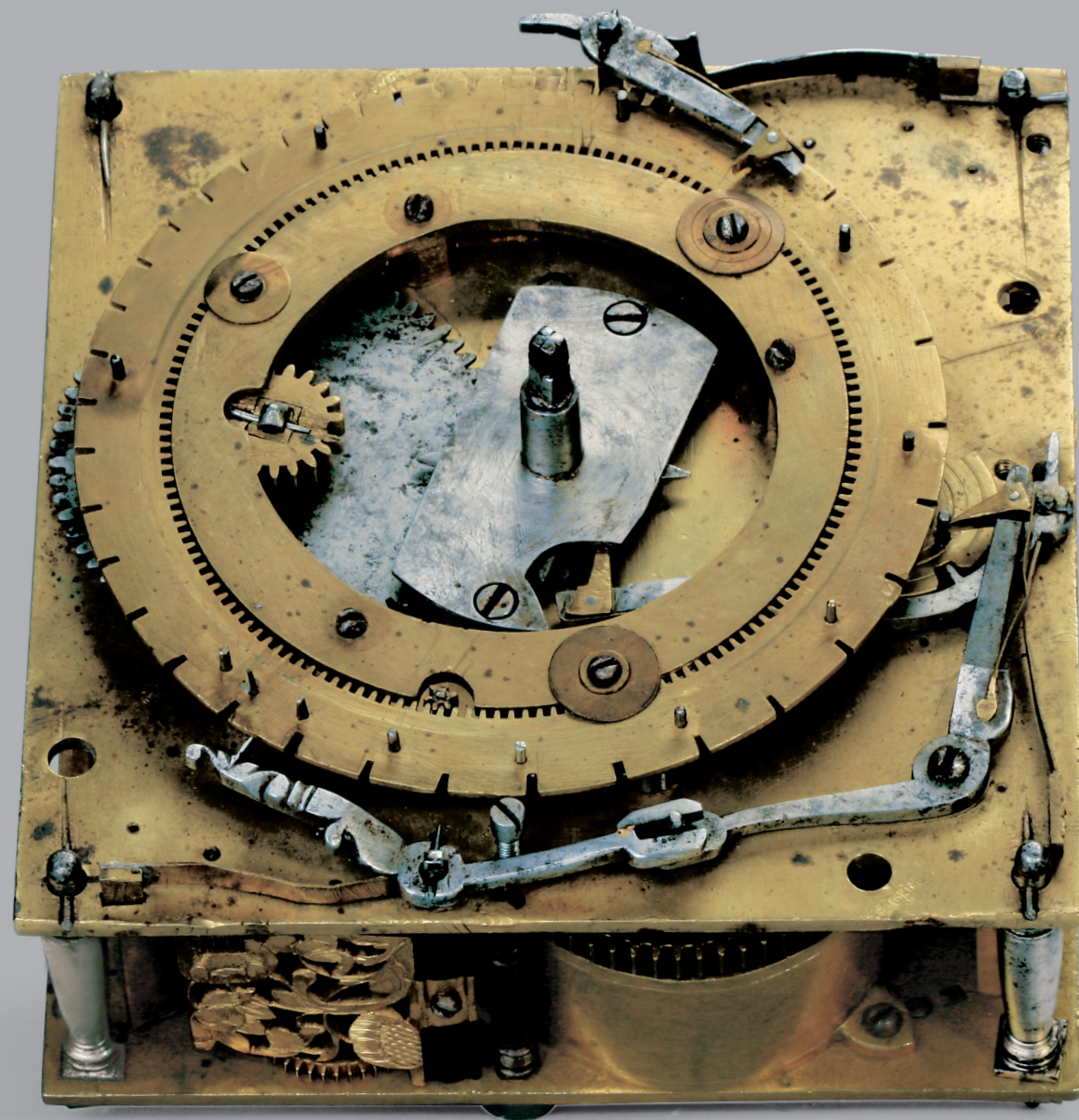
There is one other Wideman clock like this known, formerly in the Time Museum (inv. 2716); however, it does not have the re-strike feature.

The movement is decorated with wild strawberry motifs. During the Renaissance, wild strawberries were used in art to symbolize several very different concepts. In paintings of the Virgin Mary, the strawberry could represent a spiritual purity, righteousness, Christ (the "fruit" of Mary's womb), or even Christ's followers (who bring forth his fruits).

The Swiss herbalist Johann Künzle (1857-1945) wrote that the strawberry's three-part leaf was viewed during the Middle Ages as a symbol of the Holy Trinity, the red berries as the drops of blood of Christ, and the five petals of the flower as His five wounds. Wild strawberries appeared as border decorations for religious and some secular miniatures and illuminated manuscripts, and as a symbol of "perfect righteousness" carved into the stones of medieval churches.

In sharp contrast, Hieronymus Bosch used the strawberry in his *Garden of Earthly Delights* (circa 1500-05) to represent "voluptuousness" and an indulgence in earthly pleasures. Bosch's marked deviation from traditional strawberry iconography may have been inspired by the popularity of cultivated strawberries amongst royalty: for example, France's Charles V was an early proponent of the strawberry, having his gardener plant some 1,200 strawberry plants in the Royal Gardens of the Louvre in 1368, while in 1375 the Duke of Burgundy's Chateau de Couvres boasted four garden blocks devoted to strawberries. Two centuries later, the strawberry was a popular garden fruit throughout Europe.





VIEW UNDER THE DIAL WITH GRAND SONNERIE AND RE-STRIKE COUNT WHEEL

SIGNED

Back plate

MAKER'S BIOGRAPHY

Jacob Wideman (Widman, sometimes Widenmann) was the third generation of clockmakers/goldsmiths in his family. Tracing the family history back to his grandfather is very helpful in understanding the unusual character of this clock.

1. Grandfather, James Wideman. A goldsmith and an iron worker, and a resident of Antwerp. In 1600 or 1601, he moved to Mantua to work at the court of the Duke of Mantua, where his daughter was one of the ladies-in-waiting. In 1608, he was back in Antwerp, writing to the Duke about rubies worth "many millions of scudi" and three watches set in gold rings. Interestingly, in the Indianapolis Museum there is an Augsburg ring watch, circa 1600, punched "IW", and another in the Schatzkammer der Residenz in Munich.

2. Father, Jacob Wideman. Born in 1583 (Antwerp?), he eventually moved to Augsburg, where we have record of him in 1603, and soon after went to Mantua, where he worked as a goldsmith for the Duke. After a few years, he returned to Augsburg, where the archives record him as a goldsmith and iron-worker who had been taught by Masters Michael and Georg Metzger. In 1615, Jacob applied for citizenship. He married Anna Moll from Baldingen near Nordlinger, with whom he had two children, Jacob (see below) and Anna. Interestingly, his son, the maker of our clock, wrote that he learned watchmaking from his father.

3. Jacob Wideman, the Younger (1614-1664). Became a native of the city of Augsburg, married Elster Niestler, a pastor's daughter, with whom he had two sons and seven daughters. He must have been an excellent clockmaker, for in 1662 he was chosen as an expert witness in a lawsuit brought by the guild against watchmaker Ludwig Kayser.

An exceptional hour-striking horizontal alarm clock by Jacob Wideman was featured at the Brussels Exposition held between January 26 and April 7, 1984: the square ebony case was ornamented with ivory. The case was similar in shape, design and size to this clock, but in ebony. Another horizontal clock by Wideman is in the Museum of the History of Science in Oxford, and yet another in the Frederiksborg Museum, Hillerød.

DIMENSIONS

Height 11.2 cm, width 18 cm, depth 18 cm (foot to foot).

FUNCTIONS

Hour striking, quarter striking, repeating hour striking, hours, minutes.

CASE

Square, with winged cherub head feet positioned at each of the four corners; each side is fitted with an oval frame for glazing (glasses missing), and the top of the case is lightly decorated with an engraved wild strawberry pattern; the underside of the case is hinged and contains three bells (see movement description for bell function); the case and feet are gilt brass.

DIAL

Gilt copper with applied silvered copper hour ring with center *champlevé* Roman hours and half-hour divisions, outer sloped gilt copper ring with five-minute Arabic markers and Roman quarters, center engraved with wild strawberry flowers, as are the corners.

HANDS

Gilt brass fancy tulip for hours, steel tulip for minutes.

MOVEMENT

Square (11.8 x 11.8 cm), fire-gilt brass plates, four baluster steel pillars, four-train movement, three fixed striking barrels, fusee and gut for the going train, four-wheel going train, verge escapement, three-arm brass balance now with 2½-coil steel balance spring, Tompion-type regulator, irregular gilt brass single-foot screwed cock pierced and engraved with wild strawberry motifs, matching barrel ratchet-wheel click and quarter-indications plate, and the three hammers striking on three bells (one for quarters, one for hours and the third for re-striking hours); striking gates with pattern matching that of the cock, heavy solid-brass flies; a striking count wheel with 48 notches set under the dial, motion train driven by the "minute wheel" set on the extension of the fusee arbor in such a way as to make friction on the entire surface of the fusee wheel.

The design is such: quarters are activated by one of four arms of a star set over the cannon pinion. On the quarter cam, at the end of each striking segment, is a pin which, after the last quarter strike in given sequence, lifts the hour striking lever whose other end slides over the large division wheel until it falls into the next slot. The slots are arranged in equal distances during one hour, to make sure the hour striking at all quarters in a given hour are constant. The next hour has larger distances. At the end of all quarters, a pin mounted on the count wheel after the end of hour striking lifts the release lever of the hour-repeat train. The lifting lever has spring loaded tip.

LOT 2

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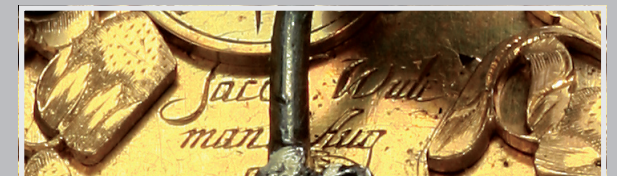
Dial: excellent for its age

Hands: very good

Movement: excellent for its age, balance upgraded with a spring

ESTIMATE

EUR 20.000 - 30.000



SIGNATURE ON BLACK PLATE



VIEW OF THE BACK PLATE

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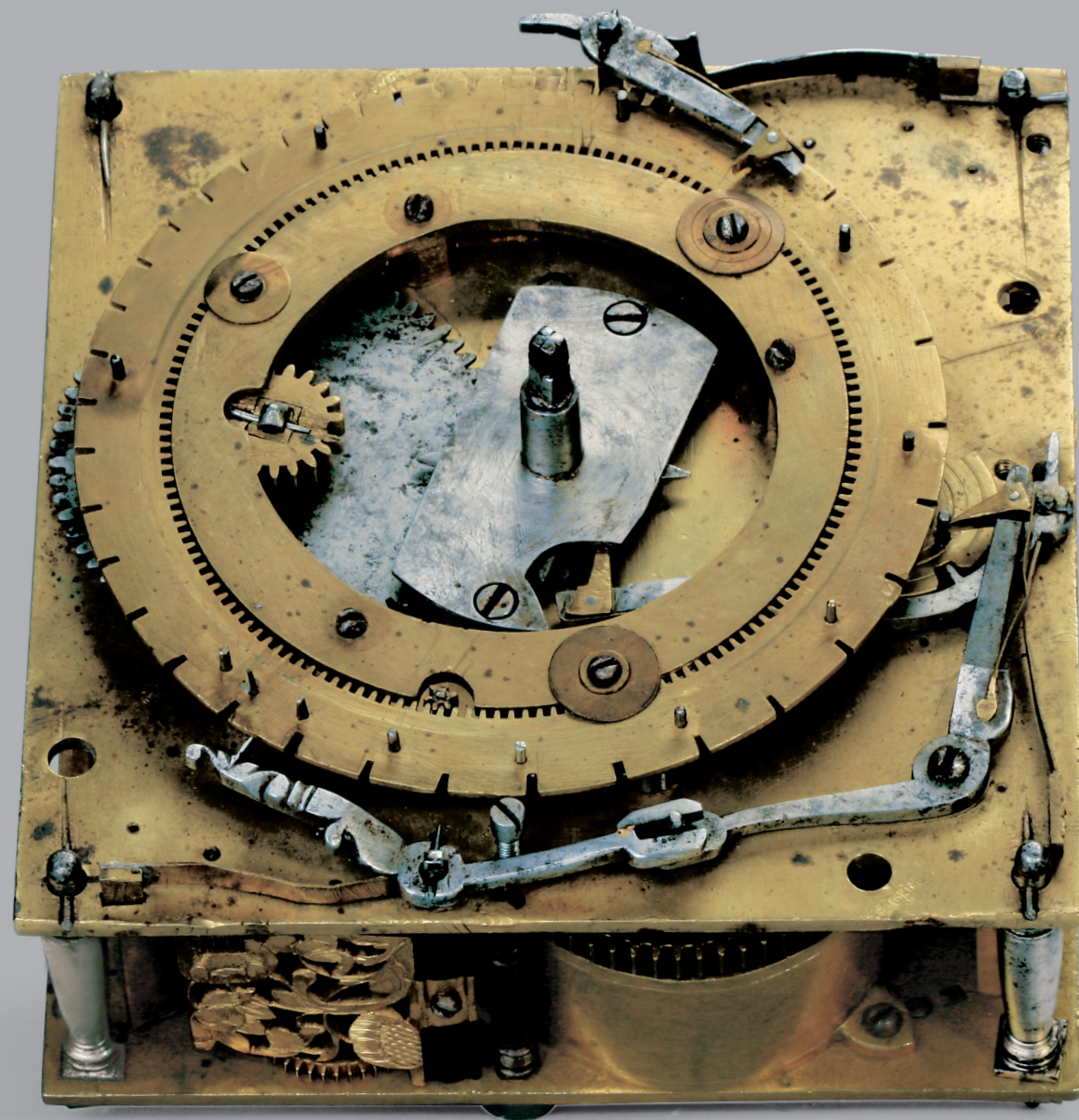
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DIMENSIONS

Height 11.2 cm, width 18 cm, depth 18 cm (foot to foot).

FUNCTIONS

Hour striking, quarter striking, repeating hour striking, hours, minutes.

CASE

Square, with winged cherub head feet positioned at each of the four corners; each side is fitted with an oval frame for glazing (glasses missing), and the top of the case is lightly decorated with an engraved wild strawberry pattern; the underside of the case is hinged and contains three bells (see movement description for bell function); the case and feet are gilt brass.

DIAL

Gilt copper with applied silvered copper hour ring with center *champlevé* Roman hours and half-hour divisions, outer sloped gilt copper ring with five-minute Arabic markers and Roman quarters, center engraved with wild strawberry flowers, as are the corners.

HANDS

Gilt brass fancy tulip for hours, steel tulip for minutes.

MOVEMENT

Square (11.8 x 11.8 cm), fire-gilt brass plates, four baluster steel pillars, four-train movement, three fixed striking barrels, fusee and gut for the going train, four-wheel going train, verge escapement, three-arm brass balance now with 2½-coil steel balance spring, Tompion-type regulator, irregular gilt brass single-foot screwed cock pierced and engraved with wild strawberry motifs, matching barrel ratchet-wheel click and quarter-indications plate, and the three hammers striking on three bells (one for quarters, one for hours and the third for re-striking hours); striking gates with pattern matching that of the cock, heavy solid-brass flies; a striking count wheel with 48 notches set under the dial, motion train driven by the "minute wheel" set on the extension of the fusee arbor in such a way as to make friction on the entire surface of the fusee wheel.

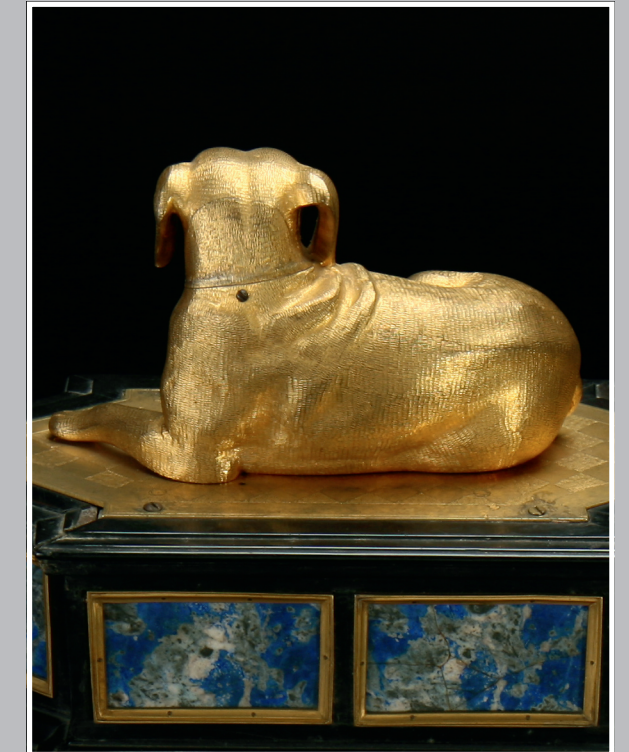
The design is such: quarters are activated by one of four arms of a star set over the cannon pinion. On the quarter cam, at the end of each striking segment, is a pin which, after the last quarter strike in given sequence, lifts the hour striking lever whose other end slides over the large division wheel until it falls into the next slot. The slots are arranged in equal distances during one hour, to make sure the hour striking at all quarters in a given hour are constant. The next hour has larger distances. At the end of all quarters, a pin mounted on the count wheel after the end of hour striking lifts the release lever of the hour-repeat train. The lifting lever has spring loaded tip.

LOT 3

THE DOG

AUGSBURG, CIRCA 1625

An important and rare, gilt brass and lapis lazuli on ebony, Dog Automaton figure clock, striking hours, with single hand.



CONDITION

Case: very good for its age, all intact, some wear to the gilt, small repairs to the wood, mostly in the joint areas, missing back plate
Dial: very good, possibly later
Hand: good, possibly later
Movement: very good

ESTIMATE

EUR 20.000 - 30.000

The fascination with artificial life goes back to antiquity. Homer, in the 8th century BC, mentioned mechanically driven creatures. His story of Icarus flying with artificial wings survived to the present day. The advancement of mechanics, in particular of the mechanical clock during the Renaissance, brought the creativity in simulating life to a new level. The Germans were masters of it. Peter Ramus (1515-1572) wrote a poetical story about a flying wooden eagle and an iron fly constructed in the laboratories of Nuremberg by the famous mathematician Regiomontanus to greet the Emperor.

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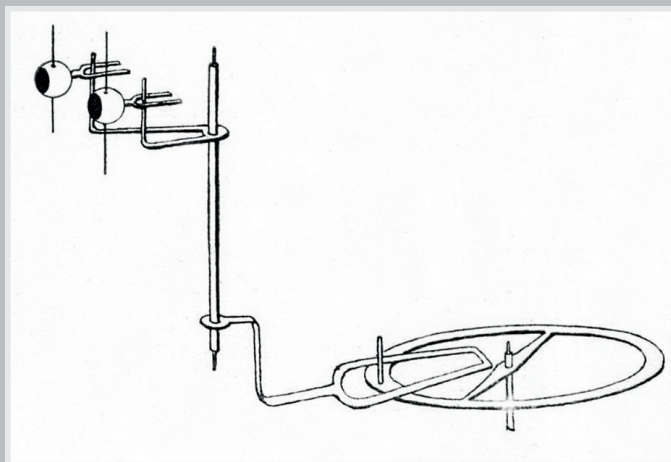
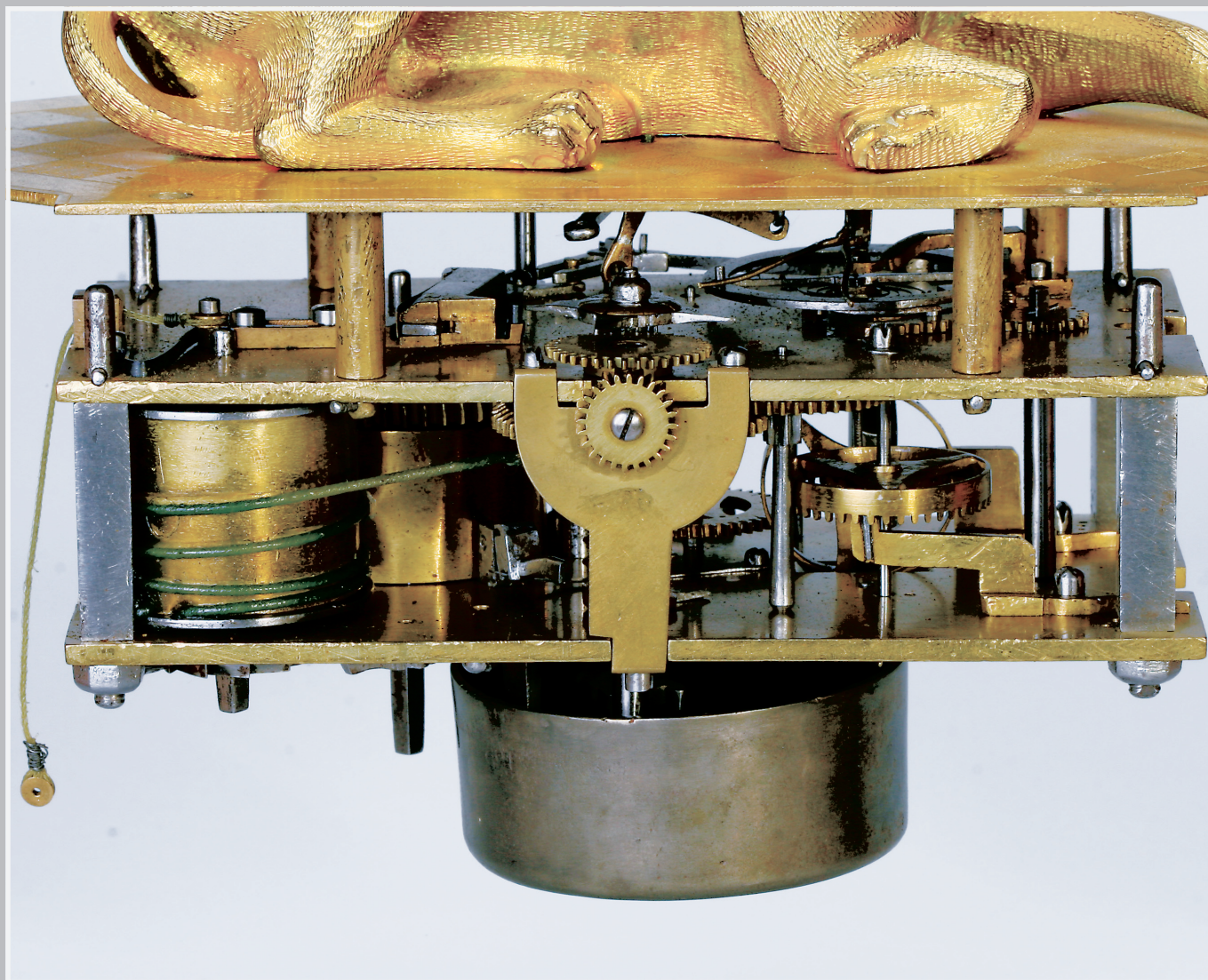
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7. Dresden Mathematisch-Physikalischer Salon
8. Herzog-Anton Ulrich Museum, Braunschweig
9. Private California Collection
10. Italian Collection, exhibited at La Misura del Tempo as No. 126
11. Formerly in the Vicomte Charles de Noailles Collection, Paris
12. Sitting dog, escapement converted to pendulum (formerly in a German private collection)

The automaton has a provision for a cord to extend outside the case for moving the dog's mouth without activating the striking, possibly for children. The cord is not presently installed, but the provision is intact.





EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 120.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 430.

DIMENSIONS

Height 20 cm, width 27.5 cm, depth 16.5 cm.

FUNCTIONS

Eye and mouth movement, hour striking, hours.

CASE

Gilt dog with moving eyes and mouth reclining on a gilt brass plate with crosshatched tile pattern, on an oblong octagonal wood base painted black, with ten lapis lazuli panels set in gilt frames on the sides, and four gilt bun feet.

DIAL

Silver, Roman hours, inner quarter divisions, innermost 24-hour scale from 13 to 24 with Zs for the 2s, center with engraved flowers.

HAND

Single steel ranseur.

MOVEMENT

Rectangular (14 x 7.24 cm), solid brass plates with square steel pillars at each corner, brass trains, fusee and gut for the four-wheel going train, fixed barrel for the five-wheel striking with count-wheel on the back plate, with correcting lever in the base, verge escapement, two-arm steel balance now with spring and rack-and-pinion regulator extending to the bottom plate with the scale, C-shaped gilt brass cock on the lower pivot with double-wedge cap pin, steel fly, motion train directly from fusee.

The striking is connected to the mouth movement. A four-arm star-wheel, mounted on the extension of the fusee arbor, lifts a V-lever, which, via two pivoted levers, lifts a striking brass gate on the other side of the movement. The hammer arbor has, on the other side, an L-shaped lever connected to the mouth lever via a cord, and the mouth lever is spring-loaded. The eye movement happens via a lever connected to a pin in the balance (see diagram).



LOT 4

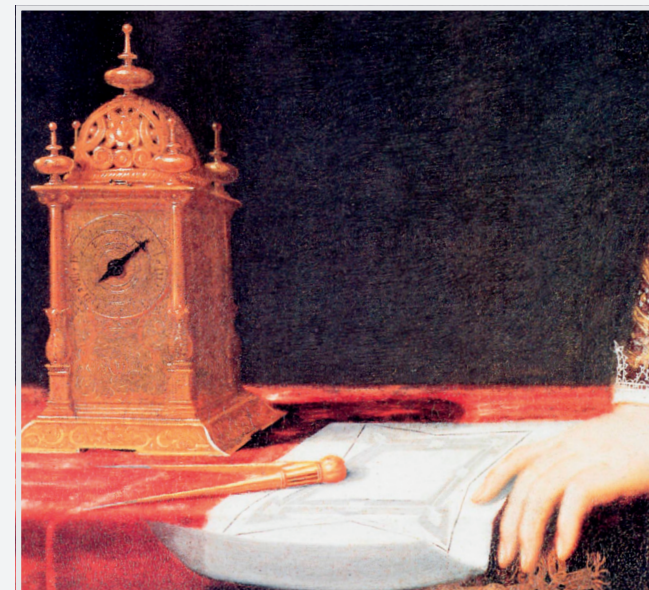
An almost identical clock was chosen for an official portrait of young Cosimo de Medici, future Grand Duke of Tuscany, painted circa 1604 by Tiberio Titi.

The clock is unusual in that it is stackfreed equalized, has a double-anchor foliot instead of the more common circular type, and has a C-shaped double-adjustable bristle regulator instead of the common straight one.

In the Maximilian Museum in Augsburg there is a tower-form table clock from the end of the 1500s punched with very similar looking punches, both for the maker's initials, as well as the town mark. The marks used to wear out and had to be replaced; thus it is common to find slightly different marks for the same maker. It is the only other clock we know of bearing the same marks.

This form of movement was used in Germany at the turn of the 16th and the 17th centuries. It was used either with fusee or stackfreed (ex., by master MB from Munich in the Time Museum, Inv. 2930).

The foliot, a pivoted rod with weights on the ends of each arm, has often been suggested as the device that was the first to be employed as a controlling device for the escapement. In fact, both foliot and balance were developed simultaneously. The earliest drawing of a clock that has survived, by Dondi, circa 1365, shows balance as a controlling element. It appears they were used alternately, some makers preferring foliot, some balance.



DETAIL OF COSIMO DE MEDICI PORTRAIT

INITIALS "MM"
(ATTRIBUTED TO MICHAEL MÜLLER),
AUGSBURG, CIRCA 1590

An important and extremely rare gilt brass tower-form alarm table clock striking hours, with single hand stackfreed steel movement with foliot.

CONDITION

Case: very good

Dials: very good

Hands: very good, possibly later, re-blued

Movement: very good for age, clean, minimal rust pits, missing alarm hammer

ESTIMATE

EUR 15.000 - 20.000

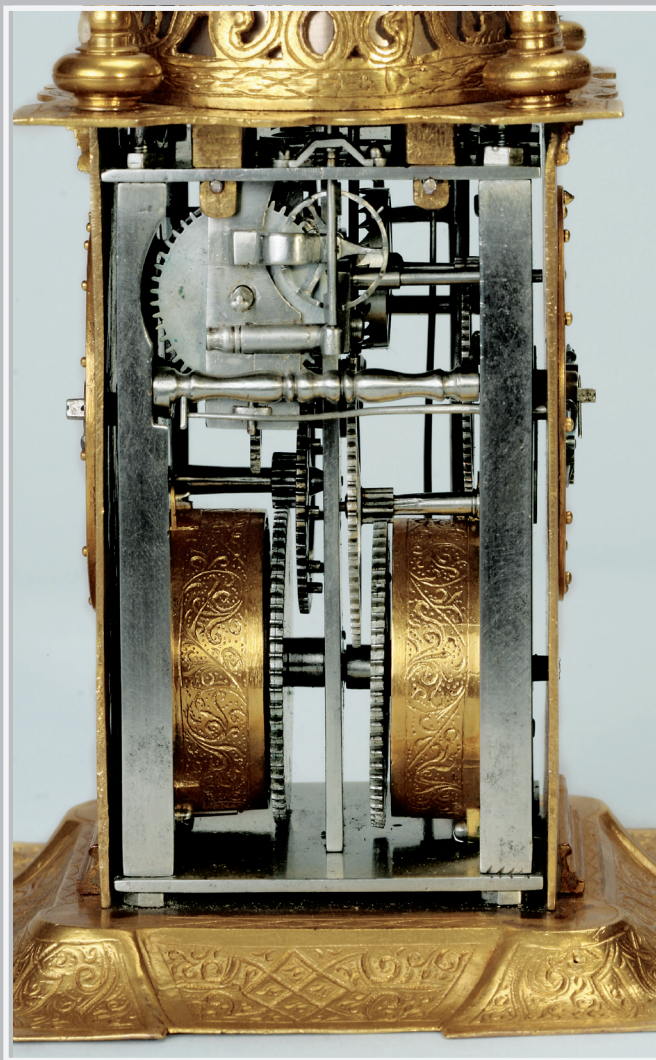


COSIMO DE MEDICI, 1604, BY TIBERIO TITI

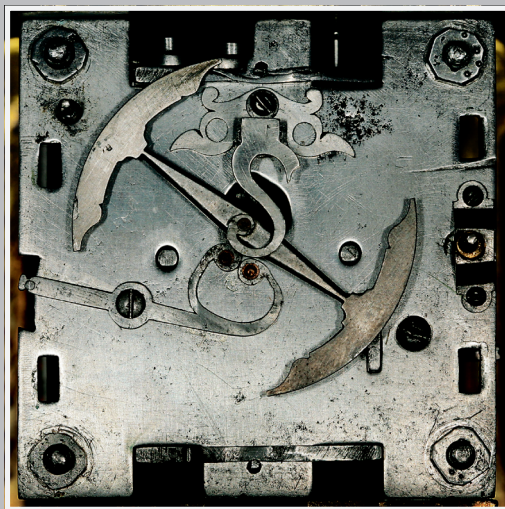


VIEW OF THE FRONT

VIEW OF THE STRIKING DIAL



SIDE VIEW OF MOVEMENT



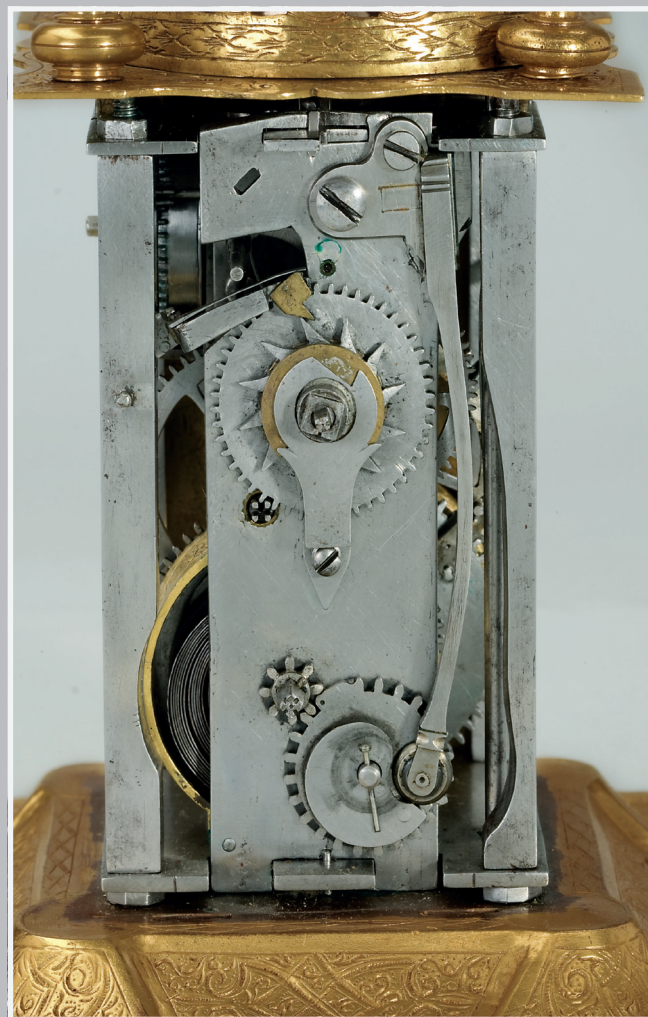
TOP VIEW OF MOVEMENT WITH FOLIOT



AUGSBURG PUNCH MARK



MAKER'S MARK



FRONT VIEW OF MOVEMENT WITH STACKFREED

SIGNED

Punched with Augsburg mark and maker's mark inside the right case panel.

MAKER'S BIOGRAPHY

Abeler lists the MM mark as belonging to an unknown Augsburg master, with an example dating from the end of the 1500s in the Maximilian Museum, Augsburg.

He lists Michael Müller as having been born in Breslau (now Wroclaw, Poland) in 1540, becoming independent on January 18, 1568, and dying in 1594. He is the only listed Augsburg clockmaker from the end of the 16th century with the initials "MM" working on small clocks.

DIMENSIONS

Height 17 cm (with finial), base 12 cm x 12 cm, body 7.3 cm x 7.3 cm.

FUNCTIONS

Hour striking, alarm, hours, striking indication dial, night reading.

CASE

Ornate gilt brass and gilt copper, covered in decorative arabesque engravings, with a pierced interlace patterned dome at the top covering the bell; a tall finial is positioned at the top of the dome, while slightly shorter matching finials are positioned at each of the four corners surrounding the dome; rounded columns attached to each corner of the case are ornamented with acanthus leaves and masks; draping base engraved with a foliate pattern, unusual bayonet fixing of the dome to the body.

DIAL

Applied gilt brass ring with Roman hours and half-hour star markers and inner quarter divisions, innermost 24-hour scale with German Zs for the 2s, outermost night touch knobs, 12-hour gilt brass alarm disk in the center with Arabic numerals, correcting pin-hole for the striking at 10; striking dial on the back with Arabic numerals and night knobs, corrected through the pin-hole in the main dial.

HAND

Single steel ranseur.

MOVEMENT

Two-tier vertical four-post steel cage (10 x 6.1 x 6.1 cm), square posts, all steel except fixed barrels for striking as well as the going trains in gilt brass engraved with scrolling and the brass striking fly, stackfreed for the going train, two-wheel verge-type alarm train with going barrel, set in the striking tier (missing hammer), verge escapement, foliot with C-shaped weights, C-shaped hog's bristle regulator with two bristles, regulating arm extending to the right panel, S-shaped steel cock, hour wheel driven from four-pin lantern pinion filed from the extension of the second wheel.



SIDE VIEW



STRIKING DIAL

LOT 5

MB, SOUTHERN GERMANY, CIRCA 1580

Important and rare gilt copper tower-form, hour striking, alarm table clock with a single hand steel movement.

A very similar clock was in the possession of Cardinal Richelieu, as portrayed in one of his portraits, Museum Condé in Chantilly (France).

The maker was very skilled and versatile - in addition to clocks, he also made watches: his tambour watch with stackfreed, preserved in the British Museum, is one of the hundred earliest watches known to exist.



CARDINAL RICHELIEU, BY PHILIPPE DE CHAMPAIGNE (MUSÉE CONDÉ)

CONDITION

Case: very good, slight wear

Dials: very good

Hands: very good, re-blued

Movement: very good for the age, intact, clean, minimal rust pits

ESTIMATE

EUR 15.000 - 20.000



MAKER'S MARK



VIEW OF THE LEFT SIDE

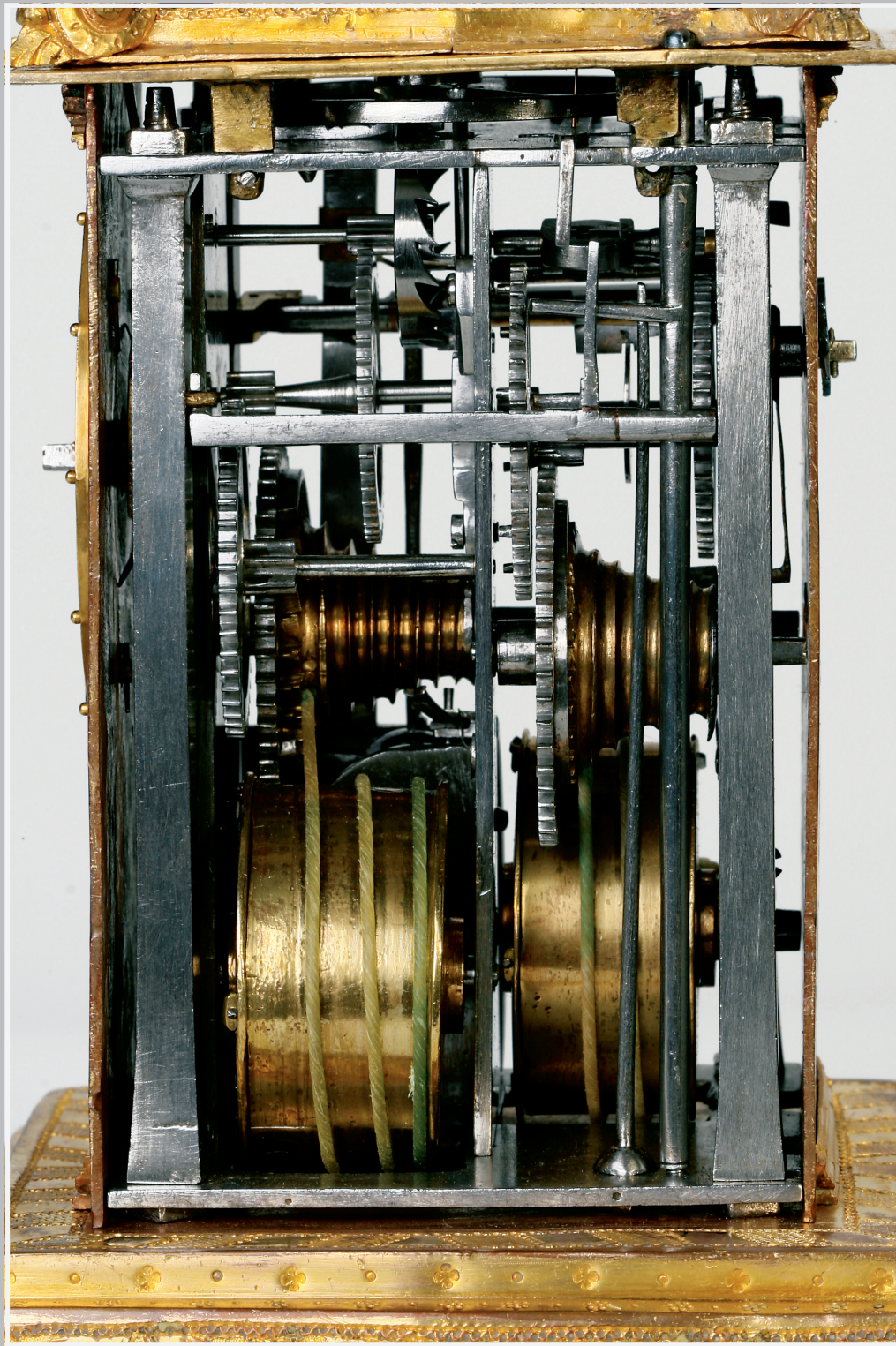


VIEW OF THE RIGHT SIDE



VIEW OF THE FRONT

VIEW OF THE STRIKING DIAL



VIEW OF MOVEMENT FROM THE RIGHT SIDE

SIGNED

Punched with the maker's mark on the alarm pillar.

MAKER'S BIOGRAPHY

There are several German makers with initials "MB" from this period. A tambour watch bearing the same "MB" punch mark is in the British Museum. The Museum dates the watch from circa 1560.

DIMENSIONS

Height 22 cm, base 14.8 cm x 14.8 cm, body 8.1 cm x 8.1 cm.

FUNCTIONS

Hour striking, alarm, hours, striking indication dial, night reading.

CASE

Gilt case ornamented with chiseled arabesque patterns, a square pointed dome covering the bell at the top, with piercings for sound and scrolling ornaments at the corners; the sides with square columns at the corners, silvered inside; standing on a slightly concave sloping base; alarm shut-off lever located at the top of the dial panel, winding/setting apertures at the back.

DIAL

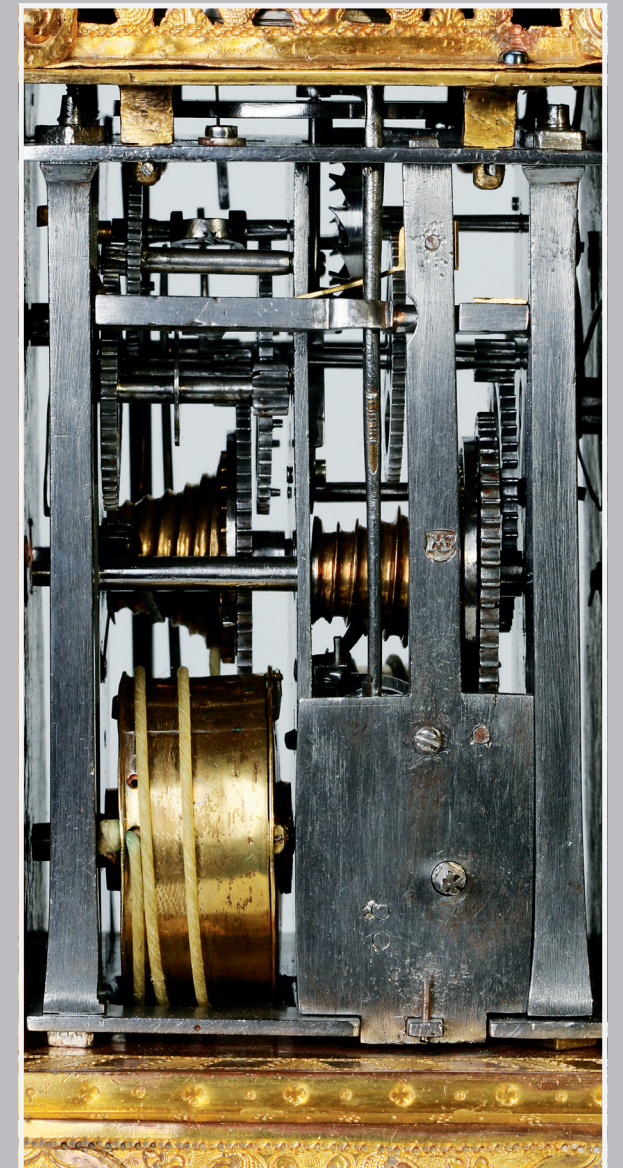
Gilt copper, Roman hours with half-hour markers and inner quarter divisions, innermost 24-hour scale with German Zs for the 2s, 12-hour gilt brass alarm disk in the center with Arabic hours, outermost night touch knobs; striking dial on the back with Arabic hours, striking correction pin-hole at 6 o'clock.

HAND

Blued steel.

MOVEMENT

Two-tier vertical steel cage with four square posts (10.9 x 7.3 x 7.3 cm), all steel except the fusee cones and the barrels, fusee and gut for going as well as the striking trains, two-wheel alarm train with fixed barrel, set in the going train tier, verge escapement with steel balance, hog's bristle regulator with two bristles, regulating arm extending to the left panel, C-shaped steel cock, unusual alarm hammer arrangement with long arbor and with the top plate acting as a loose bushing.

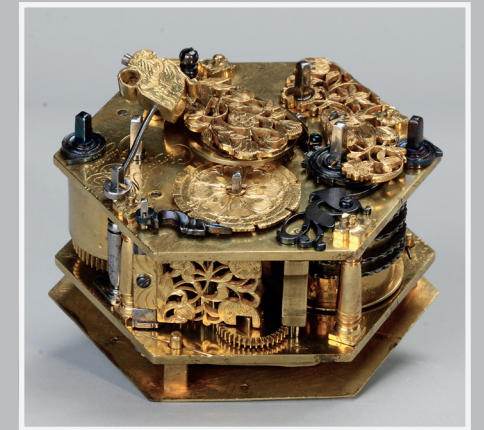


VIEW OF MOVEMENT WITH ALARM PILLAR IN FOREGROUND

LOT 6

CHRISTOFF MÜLLER, AUGUSTA
(AUGSBURG), CIRCA 1650

Exceptionally fine and rare gilt brass
hexagonal horizontal table clock striking hours,
with single hand gilt brass movement.



VIEW OF MOVEMENT AND BOAR'S HEAD HAMMER

CONDITION

Case: very good, some wear to the gilt
Dial: very good
Hand: very good, possibly later, re-blued
Movement: very good, balance upgraded with spring,
regulator added

ESTIMATE

EUR 8.000 - 12.000



CONSTANTIN FREDER, MAYOR OF DANZIG

The clock is an excellent and early example of a hexagonal horizontal table clock by a master of the craft. Müller's ability as a clockmaker can be judged best by his Rampant Lion automaton clock, very similar to lot no. 43, now in the collection of the Metropolitan Museum of Art.

This type of a clock was chosen by Danzig's Mayor, Constantin Freder, as an accessory for his official portrait (see photo).

SIGNED

Movement.

MAKER'S BIOGRAPHY

Christoff Müller (circa 1620 - after 1651) was an Augsburg clockmaker who became an independent Master on November 8, 1643, having married earlier that same year. Abeler lists a variety of table clocks made by Müller that have appeared at auction, including astronomical and Turkish, and a lion automaton clock at the Metropolitan Museum of Art. Müller is believed to have worked as late as 1680.

DIMENSIONS

Width 12.5 (corner to corner), height 9 cm.

FUNCTIONS

Hour striking, hours.

CASE

Gilt brass, two-part, hexagonal shape with glazed sides, standing on six turned feet; the curved bezel is engraved with a wild strawberry design; the underside is hinged and holds the bell with a brass strap.

DIAL

Applied silver disk with Roman hours and half-hour star markers, set on a gilt brass plate engraved with wild strawberry motifs.

HAND

Single blued steel *fleur-de-lis*.

MOVEMENT

Hexagonal, gilt brass, four baluster pillars, fusee and chain for the going train, fixed barrel for the striking, verge escapement, three-arm brass balance, now with two-coil balance spring, irregular cock pierced and engraved with wild strawberries matching the barrel ratchet wheel cover and the striking gate, gilt brass hammer engraved with wild boar's head.



LOT 7

CASPARUS ZURBIN IN STOCKHOLM,
CIRCA 1650

Extremely important, one of the earliest known Swedish table clocks, gilt copper, square horizontal, striking quarters and hours.

CONDITION

Case: very good

Dial: very good

Hands: very good

Movement: very good, balance upgraded with spring, regulator added

ESTIMATE

EUR 20.000 - 30.000

Swedish horology effectively began in the mid 1600s, just when this clock was made. Before 1650, there are only two clockmakers known to have worked in Sweden: a court clockmaker, Peter Grundel, active at the end of the 16th century and Gilius Von der Platz, active at the beginning of the 17th century.

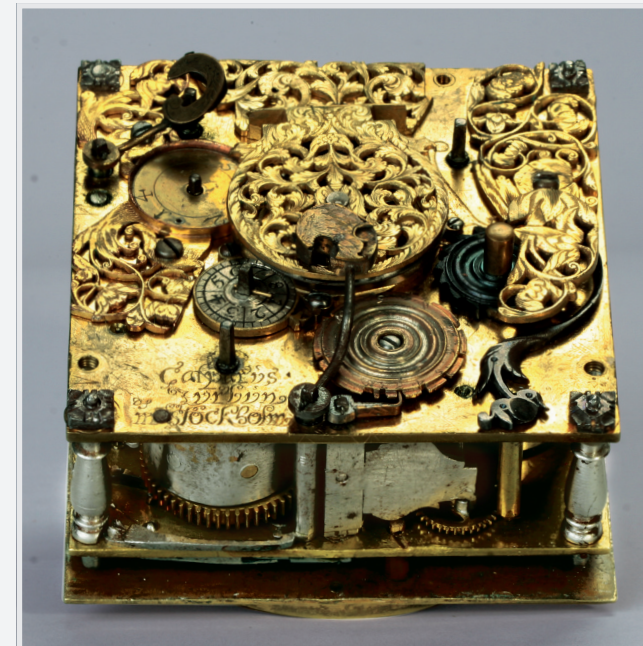
Swedish clocks from the middle of the 17th century are extremely rare; only a few exist. There is one other clock by Zurbín in existence, also a square horizontal, similar to ours, in Stockholm's Nordic Museum. The Swedes imported clocks mostly from Germany as well as from Poland. In Sweden, the horizontal table clock was often called a "Polish type", as mentioned by the Nordic Museum, referring to the fact that Poland specialized in this type of clock during the 17th and 18th centuries.

It is worthwhile to point out certain characteristics of this clock which are different from German clocks. The movement is of gilded brass, but the mainspring barrels are of steel. This ensures that the strong springs will not deform the barrels. The striking gate and steel pillars are also of steel, for rigidity. The brass dial ring, as opposed to the more usual silver or silvered in German clocks, is due probably to the limited availability of silver in Sweden. All the steel parts are very high quality. This is no surprise: in the 17th century, all of Europe discovered that the best steel came from Swedish ore found north of Stockholm.

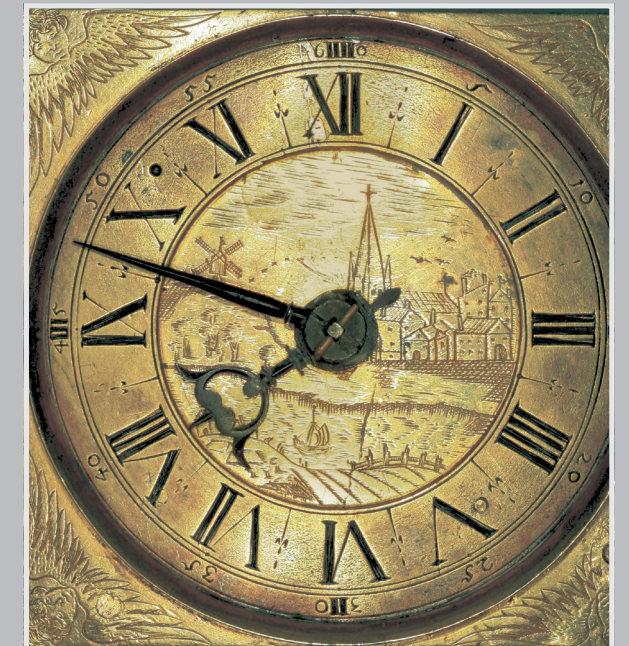
Zurbín, who also made watches (see biography), clearly was a highly proficient clockmaker. This clock is one of the earliest known Swedish timepieces.

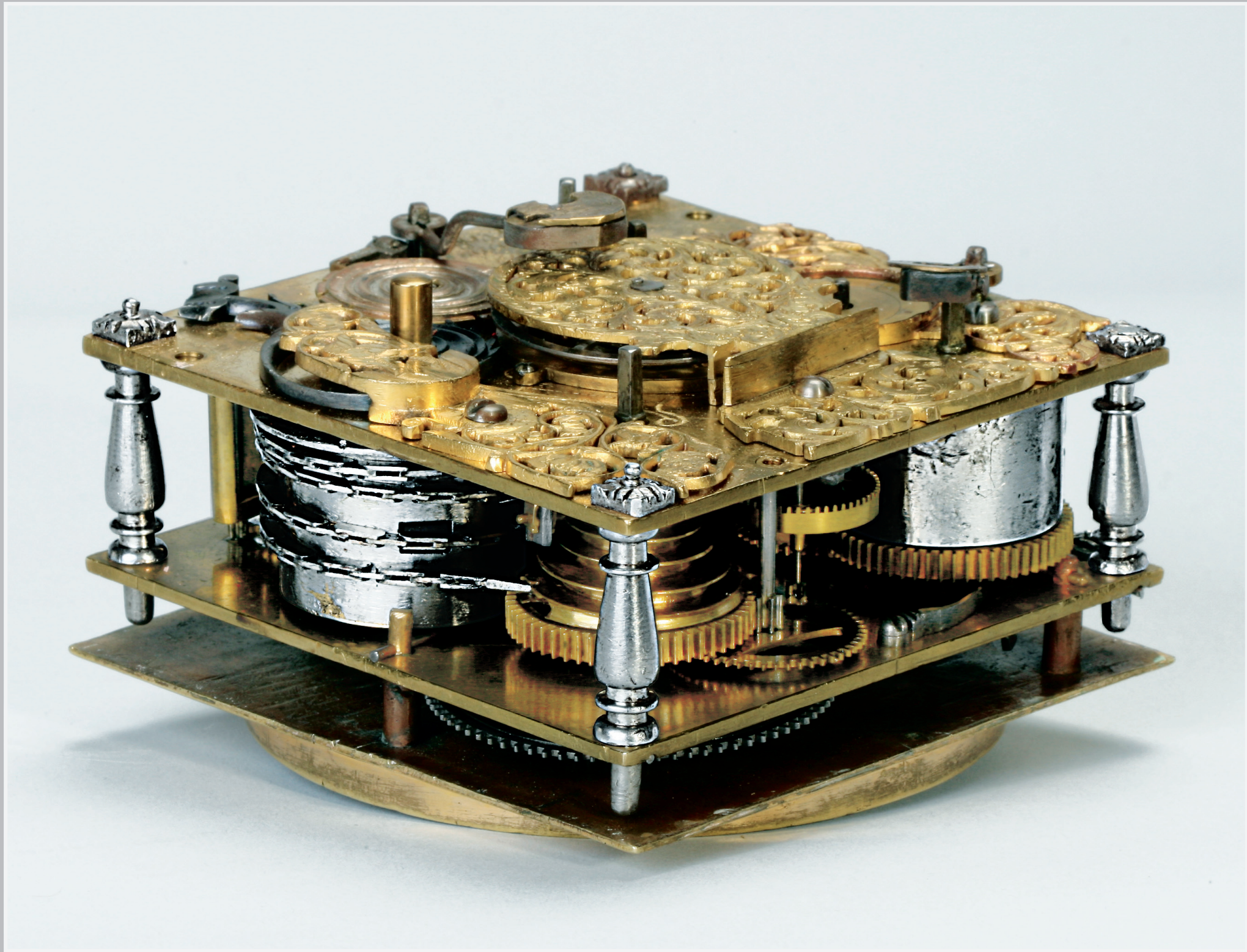


DETAIL OF MAKER'S SIGNATURE ON BACK PLATE



VIEW OF BACK PLATE AND MOVEMENT





MOVEMENT SIDE VIEW WITH STEEL BARRELS

SIGNED

Back plate.

REFERENCES

Svenska Slöjdföreningens Tidskrift, 1905.

MAKER'S BIOGRAPHY

Casparus Zurbín (Zurbun, sometimes Zurbon) worked in Stockholm from about 1640 to 1665. He came from Denmark and was listed in the Stockholm watchmaker register in 1655 with one apprentice. He was married three times and had three children, Casper, Maria, and Mathis. The Stockholm court records contain a note from 1662 concerning a gun maker versus Zurbín.

Very little of his work is known: in fact, we know of only one other clock by him in existence, a square horizontal, similar to ours, in Stockholm's Nordic Museum. The museum lists it as a "Polish type table clock". In 1769, a Swedish watchmaker, Pehr Printz, stated that he had seen an early watch made by a Dane "Caspar Turbín". No doubt he meant Zurbín.

DIMENSIONS

Height 8 cm, width 13.5 cm, depth 13.5 cm.

FUNCTIONS

Hour striking, quarter striking, hours, minutes.

CASE

Square, two-part, gilt with smooth sides and a laurel-pattern bezel, standing on four silver paw feet; the underside is hinged and holds two bells.

DIAL

Brass ring with Roman hours and half-hour divisions, outer Arabic five-minute marks along with Roman quarter-hours, gilt copper dial plate engraved with rural scene in the center, corners engraved with winged cherub heads.

HAND

Single steel skeletonized tulip-and-poker.

MOVEMENT

Square (3.5 x 10.5 x 10.5 cm), gilt brass full plate with steel baluster pillars, fusee and chain for the going train, fixed barrels for the striking, brass trains with steel for all three barrels, steel striking gate, verge escapement, three-arm steel balance, now with 1½-coil spring and Tompion-type regulator, heavy gilded brass balance cock pierced and engraved with foliate motif, ratchet wheel click with wild strawberry pattern, striking on two bells with two hammers formed as eagle heads.

LOT 8

ATTRIBUTED TO NIKOLAUS SCHMIDT THE ELDER, AUGSBURG, CIRCA 1600

Exceedingly rare elaborate gilt brass and gilt copper tower-form table clock striking hours, with alarm, early minute hand, and a brass movement.

A virtually identical clock was depicted in the 1650 painting *The Knight's Dream* by Antonio de Pereda.

An almost identical clock, no doubt cast from the same mold, is in the Philadelphia Museum of Art. The museum attributes the clock to Nikolaus Schmidt, the elder. We will not argue with the museum. For a remarkable automaton clock by Schmidt, see Lot 42.

MAKER'S BIOGRAPHY

Nikolaus Schmidt, the elder, was born around 1550 at Wiltz in Luxembourg and later moved to Augsburg, where he became a master on March 3, 1576, having married Katharina, a daughter of an established Augsburg's clockmaker Hans Fronmüller, on February 12 of that year. She died three years later.

Schmidt remarried to Susanne Gloninger, with whom he had three sons, all clockmakers:

1. Georg (1580-1630), became a master in 1608 and, interestingly, the same year, married the widow of his father's first brother-in-law, Hans Fronmiller, the younger;

2. Nikolaus the younger (ab. 1582 - ab. 1637) became a master on May 17, 1620. His son, Hans Ulrich (ab. 1622 - ab. 1680) continued the family tradition and became a master clockmaker in 1648;

3. Carl (ab. 1586-ab. 1635) became a master in 1614, six years before his older brother.

In 1586, a Nikolaus Smith the elder became foreman of the Augsburg Smiths' Guild. He died circa 1625. Clocks made by Nikolaus Schmidt, include an elephant automaton clock, on loan to the Bayerisches Nationalmuseum, Munich; a table clock in the Historisches Museum, Basel; an octagonal table clock in the Beyer Clock & Watch Museum, Zurich; a tower-form table clock in the Philadelphia Museum of Art; a tower-form clock in the Metropolitan Museum of Art in New York City; and a Madonna and Child figure clock, also in the Metropolitan Museum of Art.



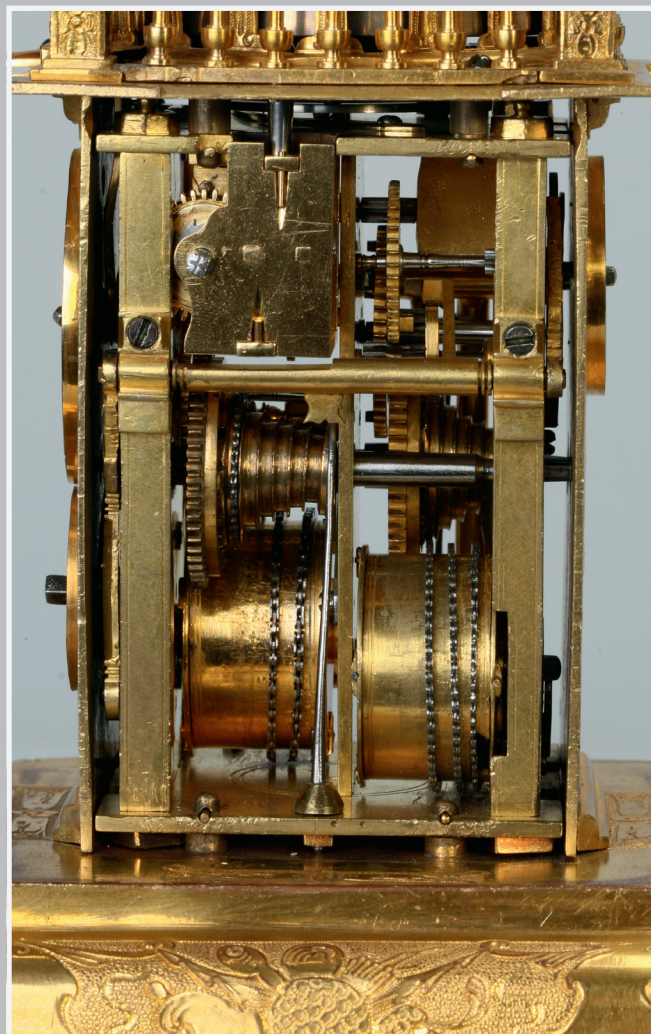
THE KNIGHT'S DREAM, 1650 BY ANTONIO DE PERRERA

(REAL ACADEMIA DE SAN FERNANDO, MADRID)

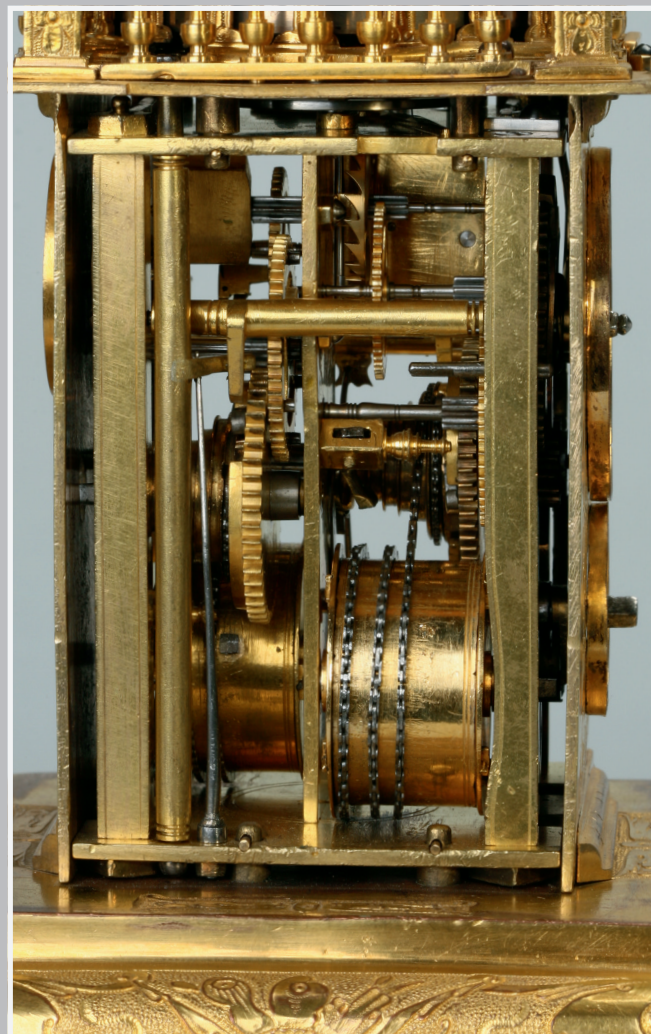


VIEW OF THE FRONT

VIEW OF THE STRIKING DIAL



VIEW OF THE RIGHT SIDE OF THE MOVEMENT



VIEW OF THE LEFT SIDE OF THE MOVEMENT



CHAMPLEVE SILVER
HOUR STRIKING DIAL

Clocks made by Nikolaus the younger include a Crucifix clock at the Musée d'horlogerie, Le Locle; a monstrance clock in the Musée National de la Renaissance, Chateau d'Ecouen; an automaton skull and crossbones table clock, in a private collection; and a ring watch in the Schlossmuseum, Gotha.

DIMENSIONS

Height 32 cm, base 16.5 x 16.5 cm, body 8 x 8 cm

FUNCTIONS

Hour striking, alarm, hours, minutes, striking indication dial.

CASE

Gilt brass with decorative floral patterns, the side panels with arched glazing; Tuscan columns on ornate rectangular plinths stand at each corner; a balustrade runs along the top of the case, with finials in each corner, surrounding a two-story columnar pavilion that rises up to a large square obelisk finial; the bell is housed in the lower level of the pavilion, visible through a flat colonnade; the second story of the pavilion features a silver floral bouquet; the case stands on four bun feet, with a formed ogee base bearing a chiseled floral pattern.

DIAL

Applied silver ring with Roman hours and *fleur-de-lis* half-hour markers, center with silver revolving alarm disk with Arabic numerals with Zs for the 2s, lower minute dial marked with Roman quarters, pin-hole for correcting the striking, back with champlevé enamel silver striking indication dial with Arabic hours.

HAND

Single steel ranseur.

MOVEMENT

Two-tier vertical four-post brass cage (9.8 x 6.3 x 6.3 cm), gilt brass square posts, fusee and chain for striking as well as the going trains, all wheels of brass, verge-type two-wheel alarm train with open spring and steel escape wheel, set in the going train tier, verge escapement with two-arm steel balance, hog's bristle regulator with two bristles with the regulating arm extending to the left panel, small brass cock.

CONDITION

Case: very good

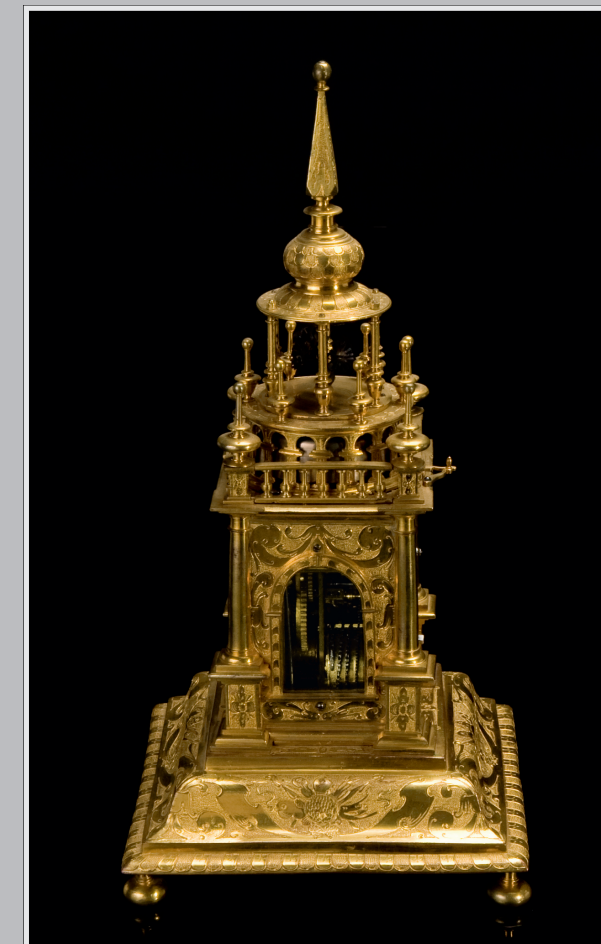
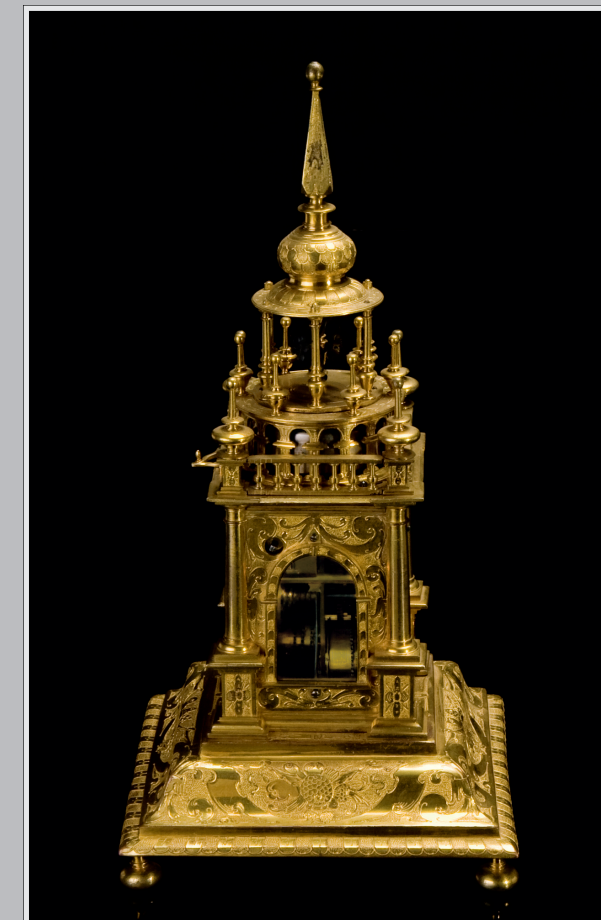
Dials: very good, hour dial possibly later

Hands: very good, later

Movement: very good, alarm mechanism, balance and bristle regulator reconstructed.

ESTIMATE

EUR 15.000 - 20.000



LOT 9

Very few of these clocks have survived. They are the continuation of the earliest horizontal clocks, with some refinements, such as having some parts fixed with screws instead of pins only, as was done in the earlier clocks. The construction looks like a two-tier movement; however, both trains are situated in the lower tier, while the upper is reserved for a large bell, ensuring that the alarm is loud enough to wake up the entire household.

SIGNED

Illegible punch mark on the back plate by the square adjusting the alarm's wheel depth.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 90.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 404.

RELATED BIOGRAPHY

Virgil Solis (1514-1562) was a prolific Nuremburg print-maker and book illustrator who created popular images derived from the works of German and Italian master artists. He produced ornamental and decorative designs that were used as models by furniture makers, jewelry designers and metalworkers, including clockmakers.



ENGRAVING FROM THE SIDE OF THE CLOCK

ILLEGIBLE PUNCH MARK, DECORATIONS
AFTER VIRGIL SOLIS, GERMANY,
CIRCA 1560/80

Extremely rare and important, early gilt copper round horizontal table clock with alarm and single hand steel movement.



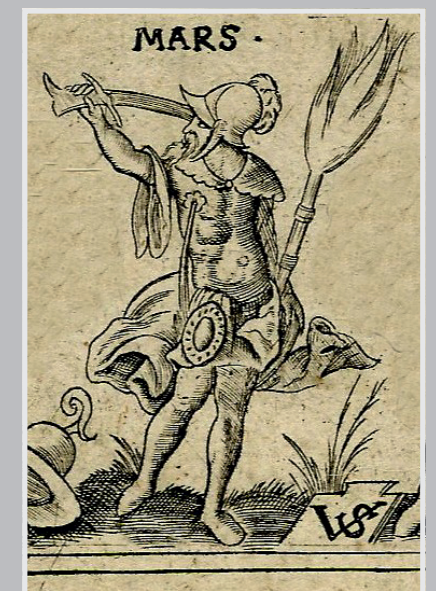
DIAL WITH ALARM DISK REMOVED
NOTICE THE IRON BASEPLATE

CONDITION

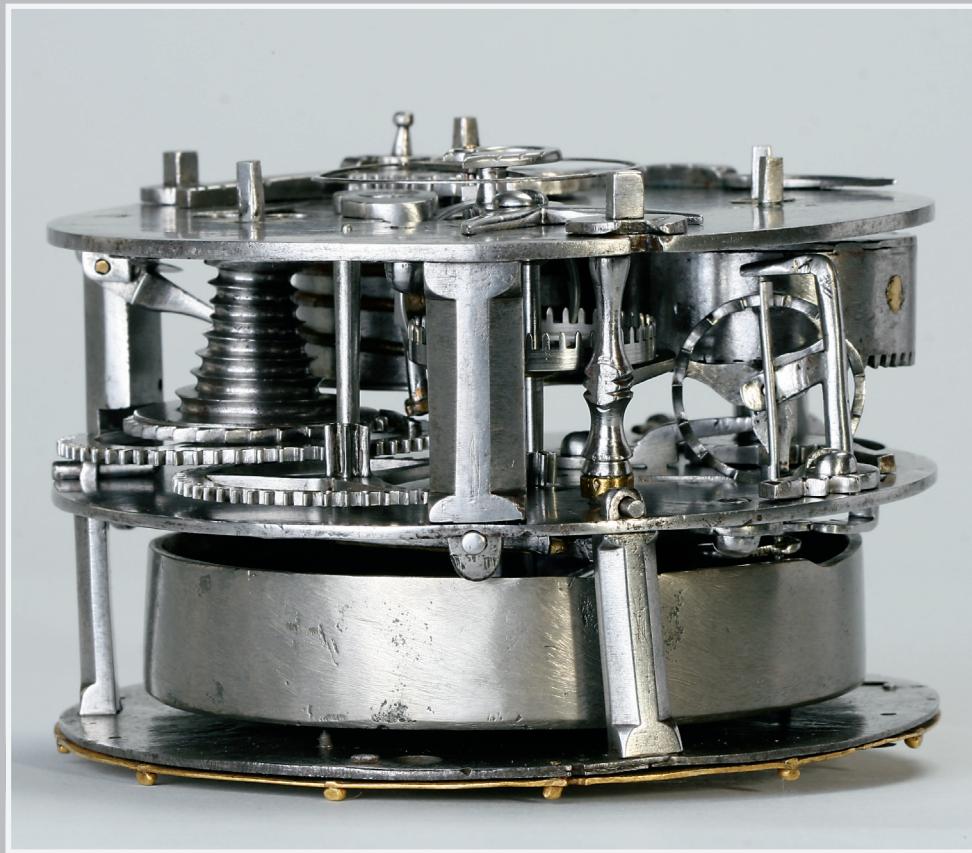
Case: very good, minimal wear for its age
Dial: very good
Hand: very good, possibly later
Movement: very good, minimal rust, clean, escape and contrate wheels possibly added later

ESTIMATE

EUR 20.000 - 30.000



DETAIL OF *THE SEVEN PLANETS* BY VIRGIL SOLIS



VIEW OF THE MOVEMENT



ESCAPEMENT AND ALARM-SIDE VIEW OF THE MOVEMENT

DIMENSIONS

12 cm Ø, height 8.5 cm.

FUNCTIONS

Alarm, hours, night reading.

CASE

Two-part, tambour, sides engraved with seven personifications of the planets, including the sun and moon, after Virgil Solis, the top third of the sides pierced for sound in an alternating pattern, richly engraved friction fit base with a man's bust in the center after Virgil Solis' "Four Busto in Medallions".

DIAL

Gilt copper riveted to steel, Roman numerals, with half-hour star markers, inner Arabic 24-hour scale from 13 to 24, with German Zs for the 2s, outermost night touch knobs, center with revolving gilt copper alarm disk with Arabic numerals with the center engraved with 12-ray wind rose.

HAND

Single blued steel beetle.

MOVEMENT

Circular (11 cm Ø), entirely of steel, rectangular pillars with beveled and recessed edges, fusee and gut, ratchet-wheel set-up, four-wheel steel train, verge escapement, two-arm large but light steel balance with C-shaped screwed cock, going barrel two-wheel alarm driven from contrate wheel of the barrel, alarm stop via lever lifted by a pin on special plate on the hour wheel, large bell taking almost all the space between the dial and the pillar plate, anchor-type hammer.



ANGLED VIEW OF THE MOVEMENT



DETAIL OF ENGRAVING BY VIRGIL SOLIS



DETAIL OF *THE SEVEN PLANETS* BY VIRGIL SOLIS



DETAIL OF ENGRAVING ON BASE

LOT 10

A very well made clock, engraved on the sides of the base and back of the case. Voltaire owned an almost identical clock by Kasborer, according to the Musée de l'Horlogerie et du Décolletage in Cluses, which now owns the clock.

SIGNED

On the back plate

MAKER'S BIOGRAPHY

Johannes Kässbohrer (1650 – December 16, 1732) was an esteemed Ulm clockmaker, as was his brother, Mathias Kessborer (the family name was spelled several different ways). Johannes was married in 1673, and was a Senator in 1705. Johannes created several silver table clocks and at least one clock with a moon phase, listed by Abeler in a private collection. A horizontal table clock by Johannes Kessborer, formerly the property of Voltaire, as the legend goes, is in the collection of the Musée de l'Horlogerie et du Décolletage in Cluses; a silver watch signed by him is in the Victoria and Albert Museum; and a skull watch by him was exhibited at the Folger Shakespeare Library's "Time: The Greatest Innovator" (October 1986 to March 1987).

JOHAN KASBORER, ULM, CIRCA 1675

Extremely rare and unusual gilt brass square horizontal table clock striking hours, with alarm and single hand.

CONDITION

Case: very good, expected wear to the gilt

Dial: very good

Hand: very good

Movement: very good, balance upgraded with spring

ESTIMATE

EUR 15.000 - 20.000

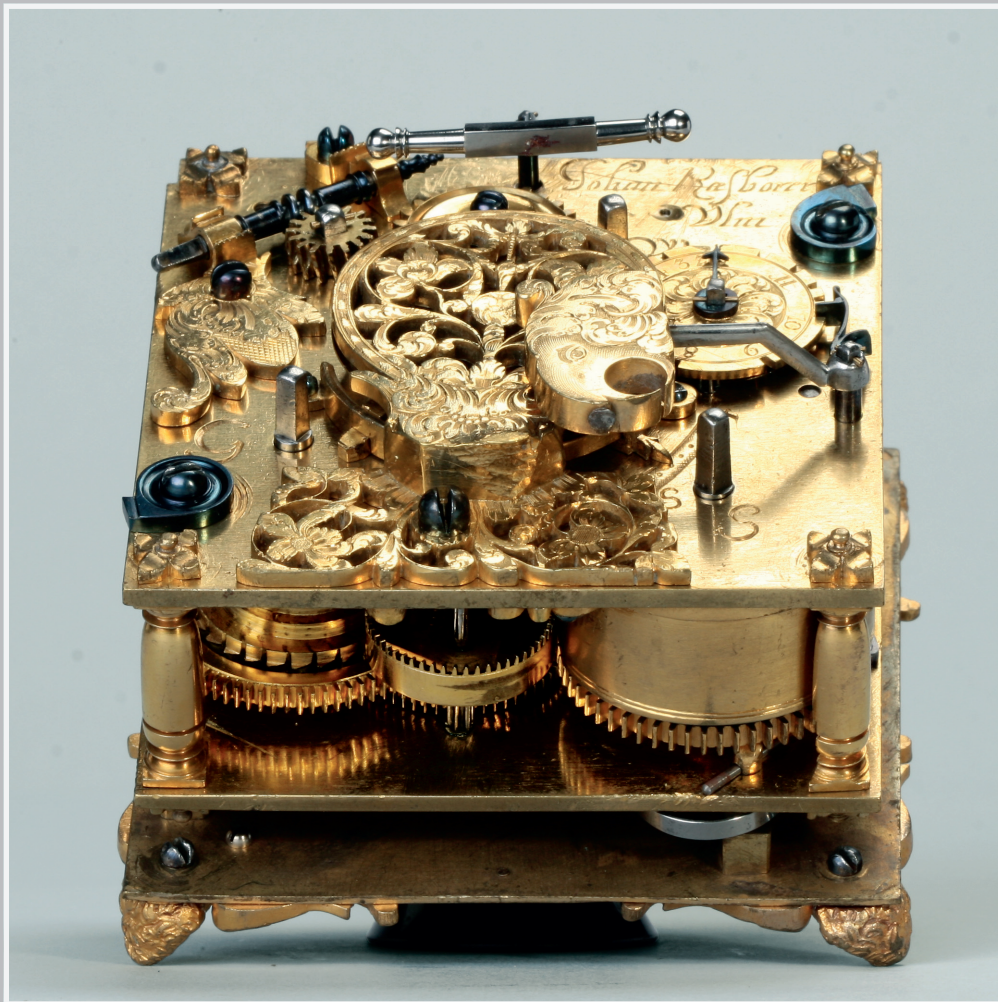


DETAIL OF THE MAKER'S SIGNATURE ON THE BACK PLATE

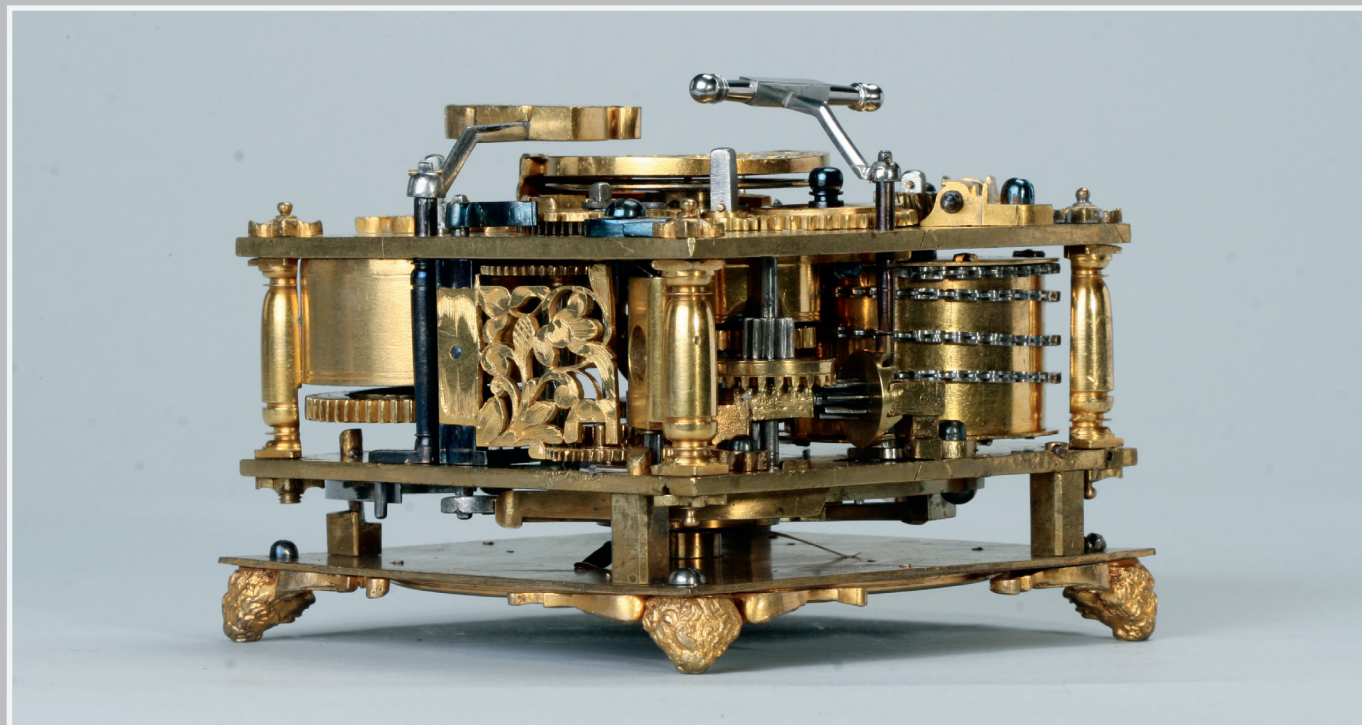


VIEW OF THE BACK PLATE





VIEW OF THE BACK PLATE AND MOVEMENT



VIEW OF THE MOVEMENT

REFERENCES

1. *Kunst und Kunstgewerbe vom frühesten Mittelalter bis Ende des achtzehnten Jahrhunderts* by Franz Trautmann, 1869
2. Jürgen Abeler, *Meister der Uhrmacherkunst*, Düsseldorf 1977

DIMENSIONS

Height 10.5 cm, width 13 cm, depth 13 cm.

FUNCTIONS

Alarm, hour striking, hours.

CASE

Square, in two parts, gilt, with glazed sides for viewing the movement; standing on gilt and silver grotesque mask feet; bezel engraved with wild strawberry leaf pattern; base is hinged and contains the bell.

DIAL

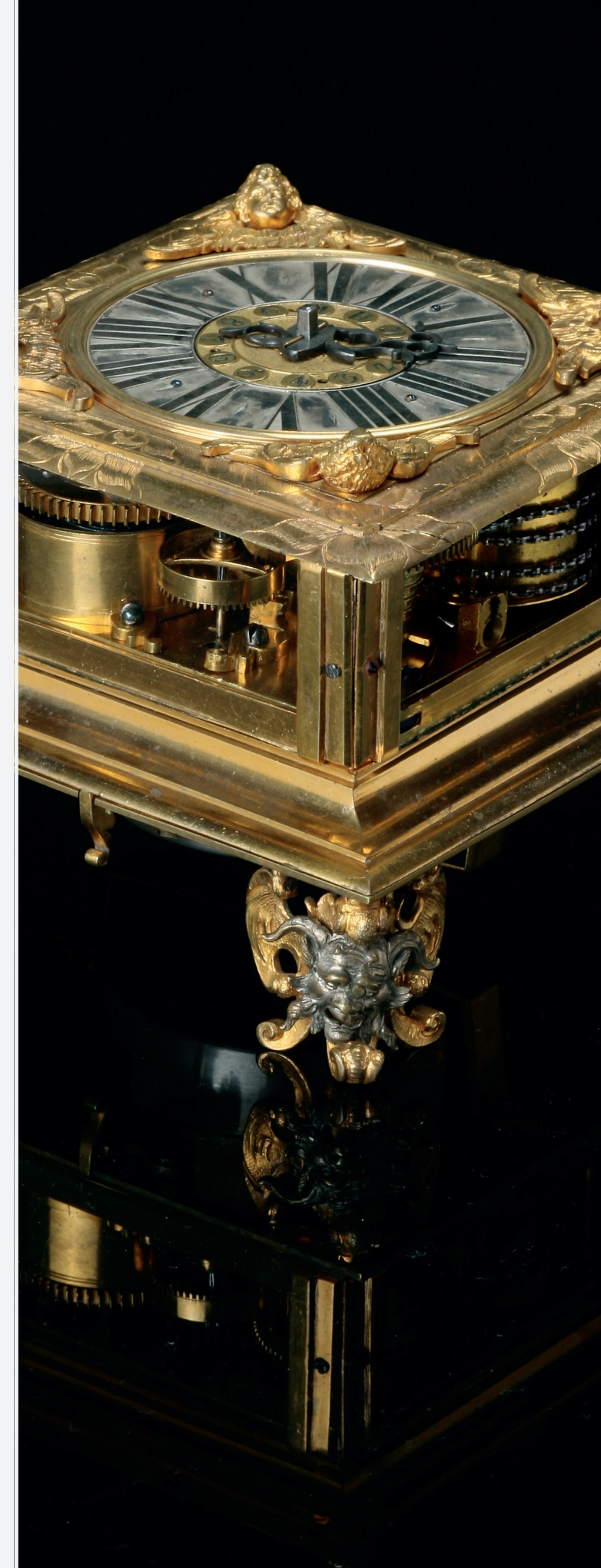
Applied silver ring, Roman hours, trapezoidal half-hour markers, center with revolving gilt brass alarm ring with Arabic hours with German Zs for the 2s, winged cherub head in each corner.

HAND

Single steel beetle.

MOVEMENT

Square (9 x 9 cm), full plate gilt brass, gilt brass baluster pillars, fusee and chain for the going train, fixed barrel for the striking, verge escapement, three-arm brass balance now with 1¼-coil spring, symmetrical gilt brass cock pierced and engraved with wild strawberry pattern, worm-gear and wheel set up, three-wheel brass alarm train.



LOT 11

ANDREAS STAHEL, AUGSBURG, CIRCA 1600

Exceptionally rare gilt copper astronomical table clock striking hours and quarters, with date, phases of the moon and its age, diagram of planetary aspects, and early minute hand, on a wooden base.

There are several different punch marks “AS” found on German Renaissance clocks. Fortunately, the one on this clock is quite distinctive, with a small cross below the initials. An identical mark is found on another clock from the same period, and that clock happens to have the Augsburg pinecone town punch. We went through all the Augsburg makers (thanks to the compilation assembled by Jürgen Abeler) with initials AS and found only one candidate: Andreas Stahel. There is one Abraham Schuster listed as active in the second half of the 16th century, but he is too early, and we do not know anything about him. The owner of this mark was so good that we definitely would know more about him—and we know plenty about Stahel.

This is a very interesting and rare clock that was considered important enough to try, at some point in the past, to convert it to a modern escapement, which can be converted back. The clock is important and was made by a very skillful maker. The other clock we mentioned with the identical punch mark is a magnificent automaton clock with Cupid in a chariot pulled by two goats.

This clock features an aspect diagram – the small disk in the center of the dial. It was used by astrologers to determine if the relative positions of different planets (including the Sun and the Moon) were favorable. It has been believed for millennia that the planet configurations play a role in the affairs of people on Earth.

Aspect is measured by the angle along the ecliptic. The most powerful aspect is Conjunction (a circle with a short bar to the upper right), then Opposition (two circles connected by a short bar), Trine (triangle) responsible for harmony, Sextile (a star), and Square. It is an elaborate theory according to which couples planned when to conceive a child, kings decided when to have a battle, etc.

SIGNED

Punched with the maker’s mark “AS” with small cross below, in a shield, on the back plate.



MAKER'S MARK ON THE BACK PLATE



CONDITION

Case: very good, slight wear to the gilt

Dial: very good

Hands: missing

Movement: the balance and escape wheel are missing, there are modifications and losses to the back plate, the striking train is intact with missing connection to the dial, and there is no hour bell

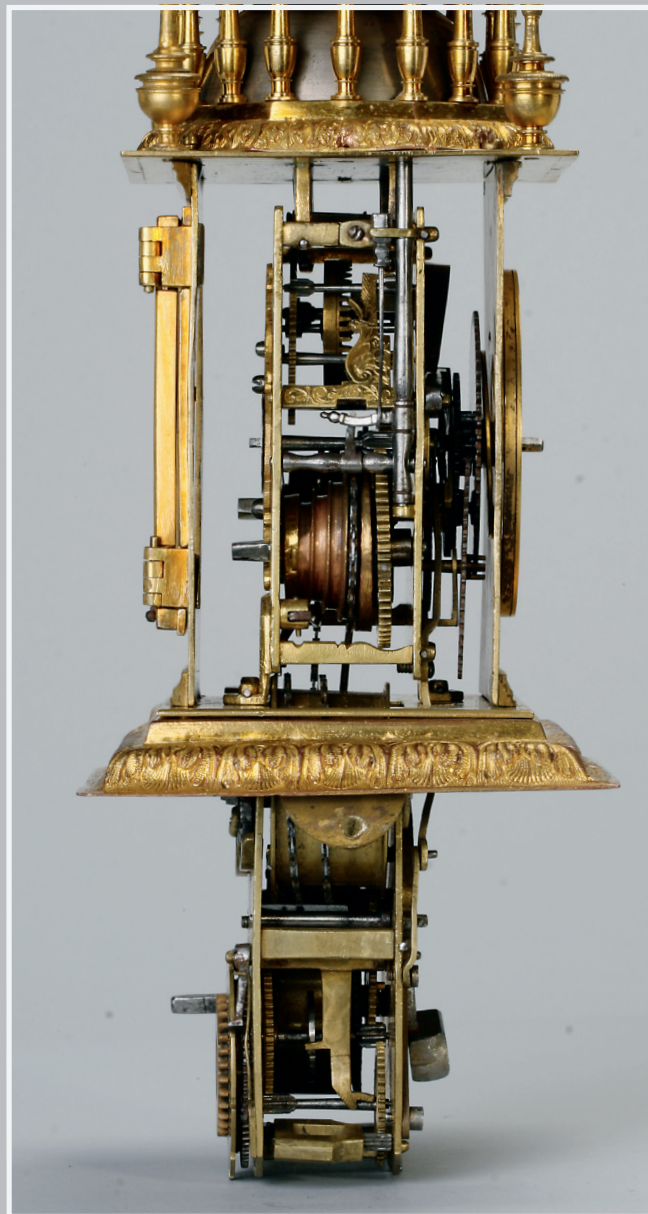
ESTIMATE

EUR 8.000 - 12.000



VIEW OF THE FRONT

VIEW OF THE RIGHT SIDE



VIEW OF THE LEFT SIDE OF THE MOVEMENT



VIEW OF THE BACK OF THE MOVEMENT WITH SILVER QUARTER STRIKING DIAL AND COUNT WHEEL

MAKER'S BIOGRAPHY

Andreas Stahel (Stahl, Stachel), the son of Augsburg clockmaker Bernhard Stahel (ab. 1535 - 1589), was himself an Augsburg clockmaker, born circa 1560 and died 1634/35. On January 11, 1589, he married Judith, daughter of clockmaker David Haisermann, and became an independent master on July 2, 1589.

In 1605, he took on an apprentice, Georg Christoph Lutzenberger, who was born illegitimate, in exchange for a promise to marry Stahel's daughter. In the end, Lutzenberger publicly refused to marry her. In 1615, Stahel is recorded as having two journeymen, one from Augsburg, the other from Breslau.

He specialized in striking crystal watches, of which he made several for the Duke August von Braunschweig. Stahel's clocks include a table clock in the Württemberg Landesmuseum in Stuttgart, a Cupid figure clock in the Karlsruhe Landesmuseum, a miniature table clock in the Kunsthistorische Museum in Vienna, similar in Paul-Dupuy Museum in Toulouse (with the same punch mark), and a monstrance clock in the Museumlandschaft Hessen in Kassel.

REFERENCES

Klaus Maurice & Otto Mayr, eds., *The Clockwork Universe, German Clocks and Automata, 1550-1650*, Washington, DC, 1980.

DIMENSIONS

Height 30 cm (with finial), width 15.5 cm, depth 13.5 cm.

FUNCTIONS

Phases of the moon, age of the moon, planetary aspects, date, hour striking, quarter striking, hours, minutes, striking indication dial.

CASE

Gilt with raised and engraved foliate patterns; oversized caryatid corner columns, sides with framed rectangular glazing, back with glazed hinged door, finials in each of the four corners; bell at top of case is housed inside an octagonal colonnaded pavilion, with sixteen miniature finials surrounding a bulbous dome which supports the large topmost finial; case stands on paneled dark wood base, with urn-shaped corner columns matching pavilion columns, and four gilt bun feet.

DIAL

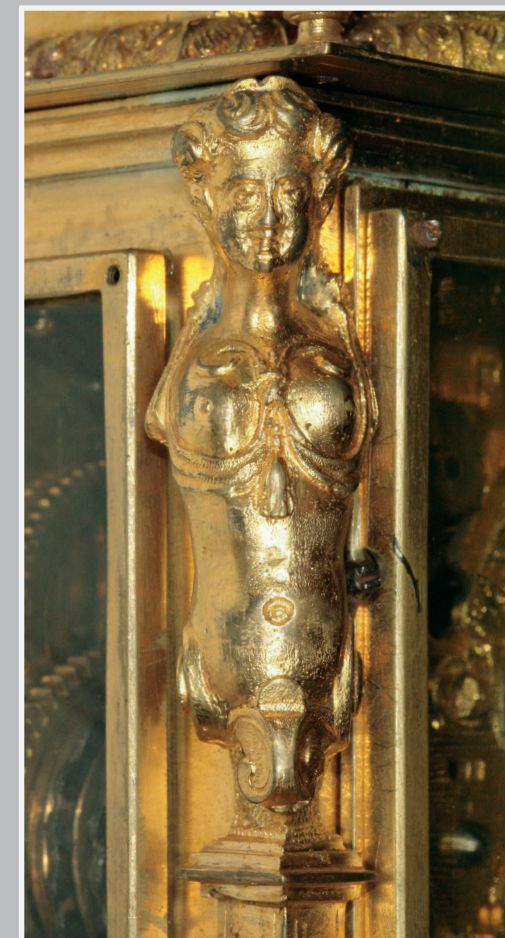
Applied silver ring with Roman hours, outer minute track, bezel with Roman quarters, gilt brass dial plate with aperture for the phases of the moon and Arabic sector for its age with Zs for 2s, 30-day Arabic date scale with aspect diagram in the center, below on the base silver hour striking dial with Arabic hours, engraved with wild strawberries, back with small silver quarter striking dial.

HAND

Missing.

MOVEMENT

Rectangular (8.5 x 7 cm), brass, rectangular pillars, fusee and chain on going train as well as the quarter striking, independent hour striking train with fixed barrel mounted in the base with count wheel on the back plate; hour striking is activated from the quarter train after the quarters are struck; verge escapement originally in the balance; hour striking adjusted via pin hole below 7 o'clock, quarter striking adjusted via pin hole at 9:30.



DETAIL OF CARYATID

LOT 12

A good example of an early gilt brass horizontal square table clock by an excellent maker (see biography).

SIGNED

On back plate.

MAKER'S BIOGRAPHY

Jeremias Pfaff I (circa 1618-before 1677) was an Augsburg clockmaker who became an independent master on May 29, 1639. He was succeeded by his son Jeremias II (1651-1701), who became a master on July 25, 1677.

Abeler notes that both father and son created numerous clocks, including turret clocks and a variety of table clocks, including at least one with Atlas, at the Württembergisches Landesmuseum in Stuttgart, and another with the Madonna, which appeared at auction in 1973. An early Pfaff Madonna, signed and dated 1643, is in the Gershom Parkinson Memorial Collection in St. Edmundsbury, England.

DIMENSIONS

Height 10.2 cm, width 10.6 cm, depth 10.6 cm.

FUNCTIONS

Hour striking, hours, minutes.

CASE

Square, gilt with glazed sides, engraved laurel pattern along curved bezel, hinged base holds bell with straps; standing on turned feet.

DIAL

Applied silvered ring with Roman hours, outer inclined ring with minute divisions marked with Roman quarters, center engraved with a flower, corners with wild strawberry motifs.

HAND

Elaborate gilt brass hour, steel poker with asymmetrical leaves for the minutes.

MOVEMENT

Square, gilt solid brass plates, baluster pillars, fusee and chain for the going train, fixed barrel for the striking, verge escapement, three-arm steel balance, now with short spring and regulator, gilt brass pierced and engraved cock with floral pattern matching that of the set-up ratchet wheel click and striking gate, count wheel on the back plate, minute wheel with friction-fit spring set on the extension of the fusee arbor.

CONDITION

Case: very good, one screw for the bell's bracket later

Dial: very good

Hands: very good

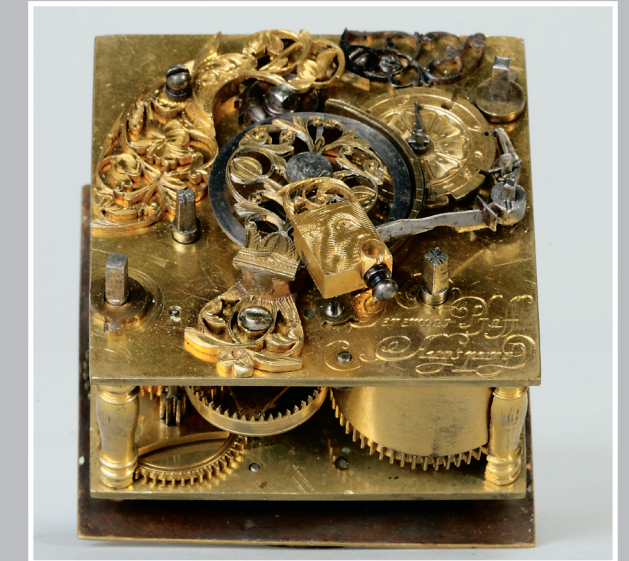
Movement: good, balance upgraded with spring which required raising the cock

ESTIMATE

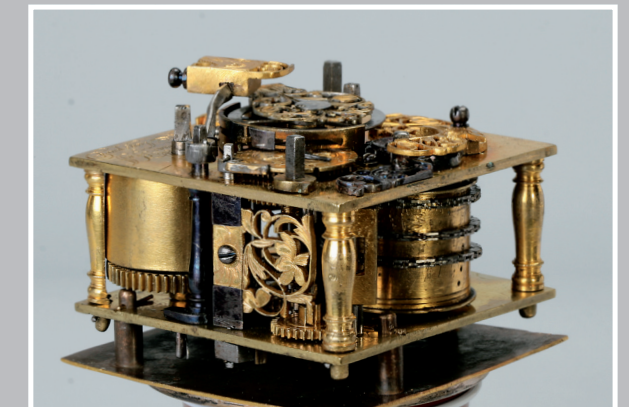
EUR 6.000 - 8.000

JEREMIAS PFAFF THE ELDER, AUGSBURG,
CIRCA 1650

Very rare, early gilt brass horizontal square table clock striking hours, with a pre-balance spring movement.



VIEW OF THE BACK PLATE



VIEW OF THE MOVEMENT



VIEW OF THE DIAL

LOT 13

SOUTHERN GERMANY, LAST QUARTER OF
16TH CENTURY

Very rare gilt copper tower-form clock
striking hours with a single hand steel
movement.



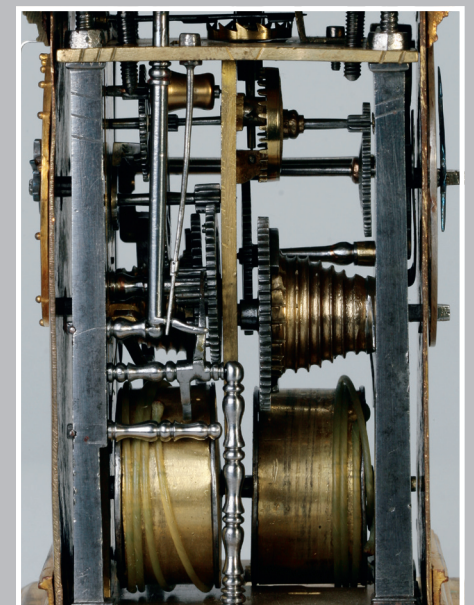
VIEW OF THE SIDE

CONDITION

Case: very good, small repairs
Dials: very good, one possibly later
Hands: very good, possibly later
Movement: very good, escapement upgraded to
pendulum, alarm mechanism removed

ESTIMATE

EUR 8.000 - 12.000



VIEW OF THE RIGHT SIDE OF THE MOVEMENT

This clock has unusual quarter hour divisions, with
alternating points over and under the base on the
hours.

DIMENSIONS

Height 21 cm, base 13.5 x 13.5 cm, body 7.5 x 7.5 cm

FUNCTIONS

Hour striking, hours, striking indication dial, night reading.

CASE

Gilt, on a sloped base with bottom edge shaped to match
overall chiseled and engraved pattern; ornate corner col-
umns with Sphinx and acanthus decorations fixed to the
side panels; sides ornamented with flowers growing out of a
vase, front with matching decorations; finials at top corners
and surmounting bell, with four decorative leaves draped
over the bell.

DIAL

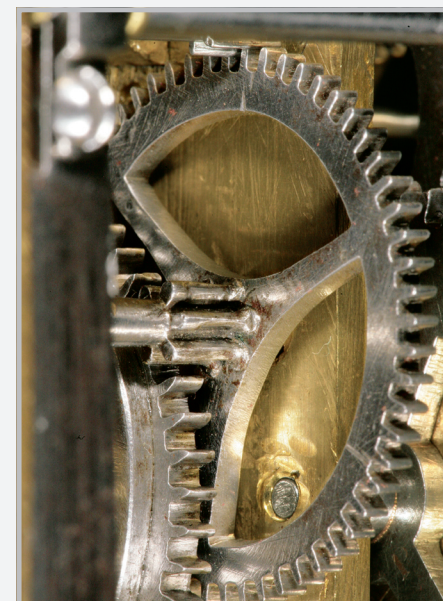
Applied silvered ring with Roman hours and half-hour
marks, inner quarter divisions, matted center, all on gilt
copper chiseled plate, back with applied gilt brass striking
checking dial with Arabic numerals with German Zs for the
2s and outer night touch knobs with striking correction pin-
hole at 10.

HAND

Single blued steel arrow, blued steel beetle for striking.

MOVEMENT

Two-tier vertical four-post cage, square steel corner posts,
all parts steel except the barrel walls, fusee cones, contrate,
escape wheels and striking train fly, fusee and guts on both
trains, verge escapement now with small pendulum.



GEARING DETAIL

LOT 14

THE DOVE AUTOMATON

JOHANN OTT HALLEICHER, AUGSBURG,
CIRCA 1640

Important, one of only two known, gilt brass, wood and horn, Dove automaton clock striking hours and quarters.

The dove flutters its tail every quarter for as many times as the quarter strikes; when the hour strikes, it flaps its wings and opens and closes its beak as many times as the hour strikes.

There is only one other clock with an automaton dove known, also made by Johann Ott Halleicher, included in the Smithsonian's "German Clocks and Automata 1550-1650" exhibit in 1980. However, as Klaus Maurice noted in the exhibition catalogue, "The wooden case and the trains have been repaired several times and alterations have been made. For that reason it is not clear to what extent Halleicher ... devised the present form of the clock." Our clock, which is virtually identical, with the exception of the horn columns (the other has wooden columns) and the direction in which the dove is positioned, and which is in remarkably original condition, resolves Mr. Maurice's question.

The dove is frequently depicted in art. In Christianity, it can symbolize several things: the Holy Spirit; peace, often of a departed soul; or the hope of Resurrection. The symbolism is derived from the story of Noah and the Flood. After the flood waters receded, Noah sent out a dove to find a sign of dry land. The dove returned carrying a fresh olive branch in her beak, letting Noah know that the deluge was over and life could begin again.

CONDITION

Case: very good, a few cracks to the bone
Dial: very good
Hands: very good, possibly later
Movement: very good

ESTIMATE

EUR 20.000 - 30.000

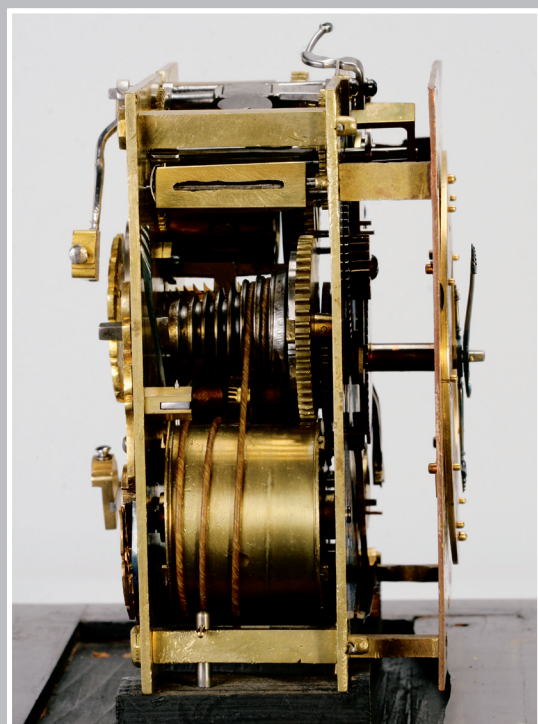


VIEW OF THE MAKER'S SIGNATURE

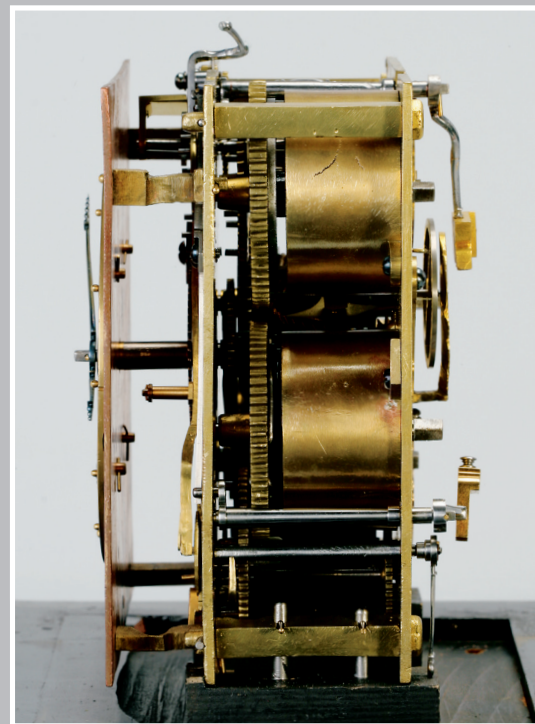




VIEW OF BACK WITH BELL



VIEW OF THE LEFT SIDE OF THE MOVEMENT



VIEW OF THE RIGHT SIDE OF THE MOVEMENT

SIGNED

On back plate.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. N° 123.

PUBLISHED IN

La misura del tempo, Italy, 2005, pp. 432-33

MAKER'S BIOGRAPHY

Johann Ott Halleicher, a son of Augsburg pastor M. Tobias Hallaicher and his wife Katharine, née Kayser, was born on November 23, 1612. In 1636, or slightly before, he married Regina, a daughter of a cutler named Matthaues Kistler. Through this marriage, he became a member of the Smiths' Guild which, at the time, controlled clock making. On October 10, 1636, he became an independent master.

From a court case of the Augsburg Smiths' Guild versus Halleicher's journeyman Hans Ferdinand Mehrer (discovered by Eva Groiss), it is revealed that Halleicher, early in his career (1639-40), carried on an export trade to Italy, probably not only of his clocks but those of other clockmakers as well. Mehrer, as learned from the court papers, acquired finished and unfinished clocks from different clockmakers, transported them to Venice, finished them there, and then sold them.

Johann and Regina's son, Matthaues (born 1641), also became a clockmaker, a very proficient one, capable of making clocks with Bürgi's cross-beat escapements. It appears that Regina died early, as Halleicher re-married in 1648 to Judith Braun, and for a third time in 1686 to Hanna Hermann. He enjoyed a long life: in 1673 he was elected a foreman of the Smiths' Guild, and in 1689, at the age of 77, he is mentioned as a witness during the wedding of his son.

Halleicher and his son were both excellent clockmakers and watchmakers. They created a variety of clocks, particularly astronomical, figural and automaton. An Augsburg griffin table clock signed by Hans Oth Halaicher, circa 1640, is in the collection of the Beyer Clock & Watch Museum. An automaton lion clock is in the Gershom Parkington Memorial Collection in St. Edmundsbury, England.

Abeler and Baillie list their work in the collections of numerous museums, including the Wuppertaler Uhrenmuseum, the British Museum, the M.P.S. Dresden and private collections. The Halleichers also created watches, two of which are in the collection of the British Museum.



VIEW OF THE BACK PLATE

DIMENSIONS

Height 30 cm, width 25.5 cm, depth 19.2 cm (base)

FUNCTIONS

Wing, tail and beak movement, hour striking, quarter striking, hours, minutes.

CASE

Gilt automaton bird standing on top of a stepped rectangular dark wood case; Tuscan attached corner columns carved from horn; back with hinged gilt door containing bell affixed with strap.

DIAL

Applied gilt brass ring, Roman hours with half-hour divisions, outer Arabic minute track along with Roman quarters, night touch knobs, innermost decorated with scrolls, all on gilt brass plate engraved with wild strawberry pattern.

HAND

Blued steel ranseur-and-poker.

MOVEMENT

Square (13 x 13 cm), gilt brass full plate, fusee and chain on the going train, fixed barrels for the striking, verge escapement, two-arm steel balance, hog's bristle regulator, large irregular gilt brass cock pierced and engraved with wild strawberry motif, large gilt brass ratchet set-up click with decorations matching those on the cock, count wheel on the back plate, tail movement via a cord tied to the lever moved by the quarter lifting wheel (in the same way as the hammer is lifted), wing and beak movement from the hour striking train.

LOT 15

This is one of the three oldest Berlin clocks known. Berlin clock making, compared to that of southern Germany, started late. In practice, it did not truly begin until the 17th century. However, during the 16th century, there were the Marquarts, father and son, who were clockmakers, and there was a Dominican monk, Peter Reinicke, the first whom Berliners called "uhrenmacher", who died in 1547.

Berlin clock making was not as strictly guild-regulated as in southern Germany (consider, for example, that the first recognized Berlin clockmaker was a Dominican monk). We do not know much about Valentin Gødicke, except that he was the head of a Church choir. Quite likely he was also a monk, working in the tradition of Reinicke. He must have been proud to be "Kantor", as he was referred to by his contemporaries, and put his title "Sangkmeister" (Singing Master) alongside his name on the front of the clock. The only other Berlin clocks known from this period are one by Marquart, and another by Gødicke, which is very similar to this clock, but with an additional cupola over the bell. It was sold at Sotheby's London on July 31, 1981 (lot 108).

VALENTIN GÆDICKE, BERLIN, 1584

Highly important, one of the earliest Berlin clocks in existence; gilt bronze tower-form striking hours, with a single hand stackfreed steel movement.

CONDITION

Case: very good, possibly re-gilded
Dials: very good
Hands: very good, possibly later
Movement: very good

ESTIMATE

EUR 12.000 - 16.000

It is signed in an identical way, and with the same date. The clock differs in some details from its southern counterparts. It is with stackfreed, the barrel arbors are aligned in the same line, and the Arabic 2s are numeric.

A similar clock, slightly earlier, was chosen by Holy Roman Emperor, Charles V as an attribute to his official painting by Rubens (see photo).



CHARLES V AND THE EMPRESS ISABELLA, BY RUBENS

(AFTER A PAINTING BY TITIAN CIRCA 1548, NOW LOST)



VIEW OF THE STRIKING DIAL

VIEW OF THE FRONT WITH SIGNATURE



VIEW OF THE MOVEMENT WITH THE STACKFREED



DETAIL OF THE STACKFREED

SIGNED

"VALTIN GÆDICKE, SANGKMEISTER 1584" below the dial.

MAKER'S BIOGRAPHY

Valentin Gædicke (sometimes Gædecke) was head of the church choir, first in Tangermünde, and, after 1579, in Cölln Cathedral on Spree (now a district of Berlin).

REFERENCES

Regesten der Urkunden zur Geschichte der Stadt Berlin 1500 bis 1815, by Gaby Huch, Berlin 2004, page 562.

DIMENSIONS

Height 20 cm, width 9.5 cm, depth 9.5 cm (base)

FUNCTIONS

Hour striking, hours, striking indication dial, night reading.

CASE

Gilt bronze, overall decorative flowering vine engravings, square corner columns, bulbous finials at corners, bulbous finial at top of bell with draping leaves, on base chiseled and engraved with wild strawberry motifs.

DIAL

Gilt bronze, Roman hours, inner Arabic 24-hour scale from 13 to 24 with numeric 2s, outermost night touch knobs, center engraved with wind rose; back with striking dial, Arabic numerals with numeric 2s, center with wind rose (for wind rose see note to lot 22).

HAND

Steel beetle.

MOVEMENT

Two-tier vertical four-post cage, all steel, square (in cross-section) posts, fixed barrels, stackfreed on the going train, verge escapement, two-arm balance with hog bristle regulator with lever protruding to the right, C-shaped pinned cock.

CONDITION

Case: very good, possibly re-gilded

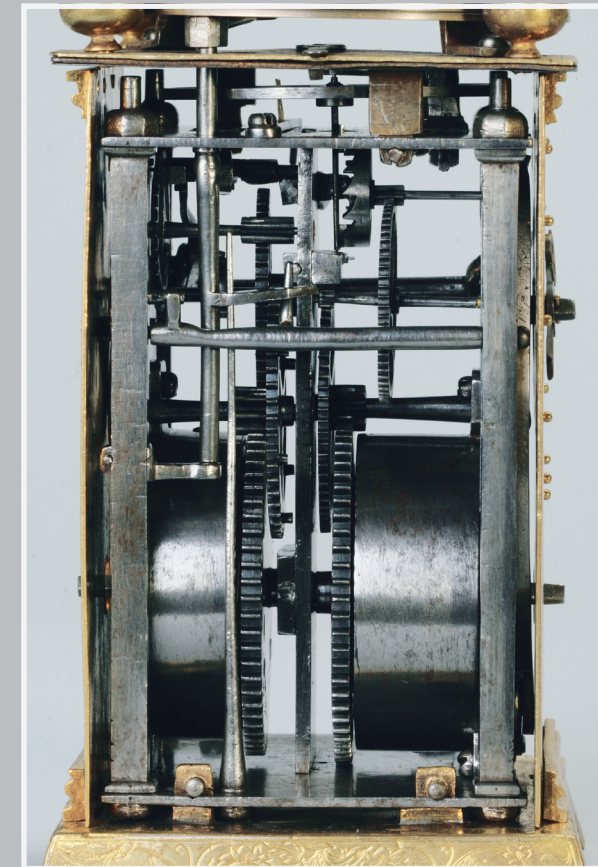
Dial: very good

Hands: very good

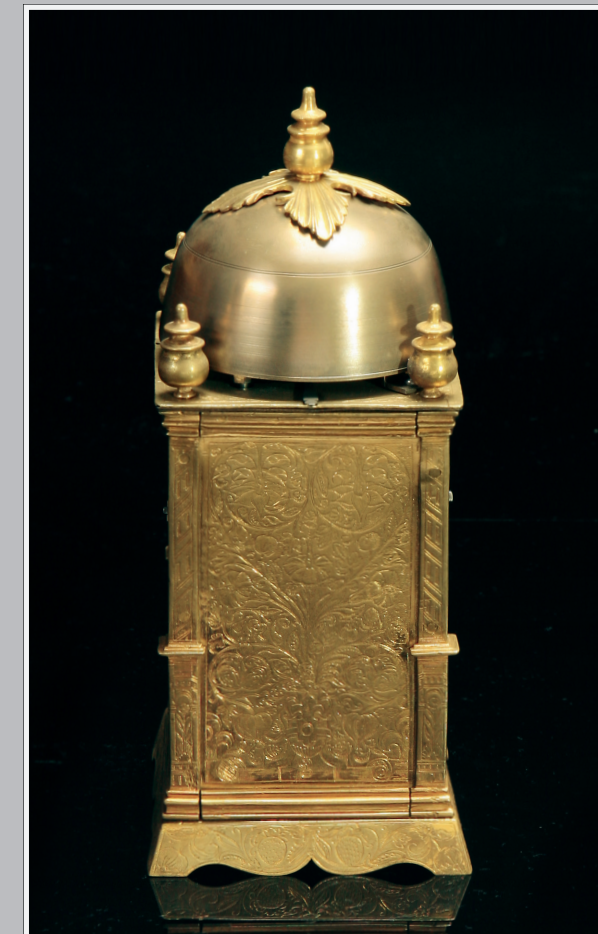
Movement: very good

ESTIMATE

EUR 12.000 - 16.000



VIEW OF THE LEFT SIDE OF THE MOVEMENT



VIEW OF THE SIDE

LOT 16

THE THIRD LABOR OF HERCULES,
CENTER EUROPE, DATED 1575

Extremely important gilt brass horizontal alarm table clock with six-hour striking and a single hand.



VIEW OF THE RIGHT SIDE

CONDITION

Case: very good

Dial: very good

Hand: very good

Movement: very good, bell screw probably later

ESTIMATE

EUR 20.000 - 30.000

This clock is unusual in its construction and decoration. The movement, with brass plates and iron works, is more in the French than German style; however, the French did not use Z for 2, as was done in some of the German-influenced territories. The 24-hour scale is mixed: it has some regular 2s and some Zs, indicating moderate German influence. The plate decoration, with direct engraving on the plate, is also not German. There are more unusual characteristics, such as going barrel for the striking, versus fixed barrel in most of the German clocks, pillars mounted via stepped nuts, and the shape of the set-up click. Finally, noticing that the clock has six-hour striking, used predominately in Italy, we come to the conclusion that the clock probably was made near Italy, perhaps in the southwestern part of Switzerland or in the northern part of Italy, where some German clockmakers had settled during the 16th century and where other German makers finished and sold their products (for more on that see lot 14).

The decorations on the case depict Hercules hunting Diana's sacred deer. As one of his Twelve Labors, Hercules was challenged to capture a deer with golden antlers and bring it, alive, to Mycenae. After a long hunt, Hercules finally managed to wound his prey with an arrow. However, the stag was sacred to the goddess Diana, who appeared before Hercules full of wrath. The hero was able to persuade her that his cause was just, and she allowed him to leave with his prey.

SIGNED

Dated on the case, on the sacrifice panel, under the fire.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 95.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 407.

DIMENSIONS

Height 8.6 cm (with feet), width 14.8 cm, depth 14.5 cm

FUNCTIONS

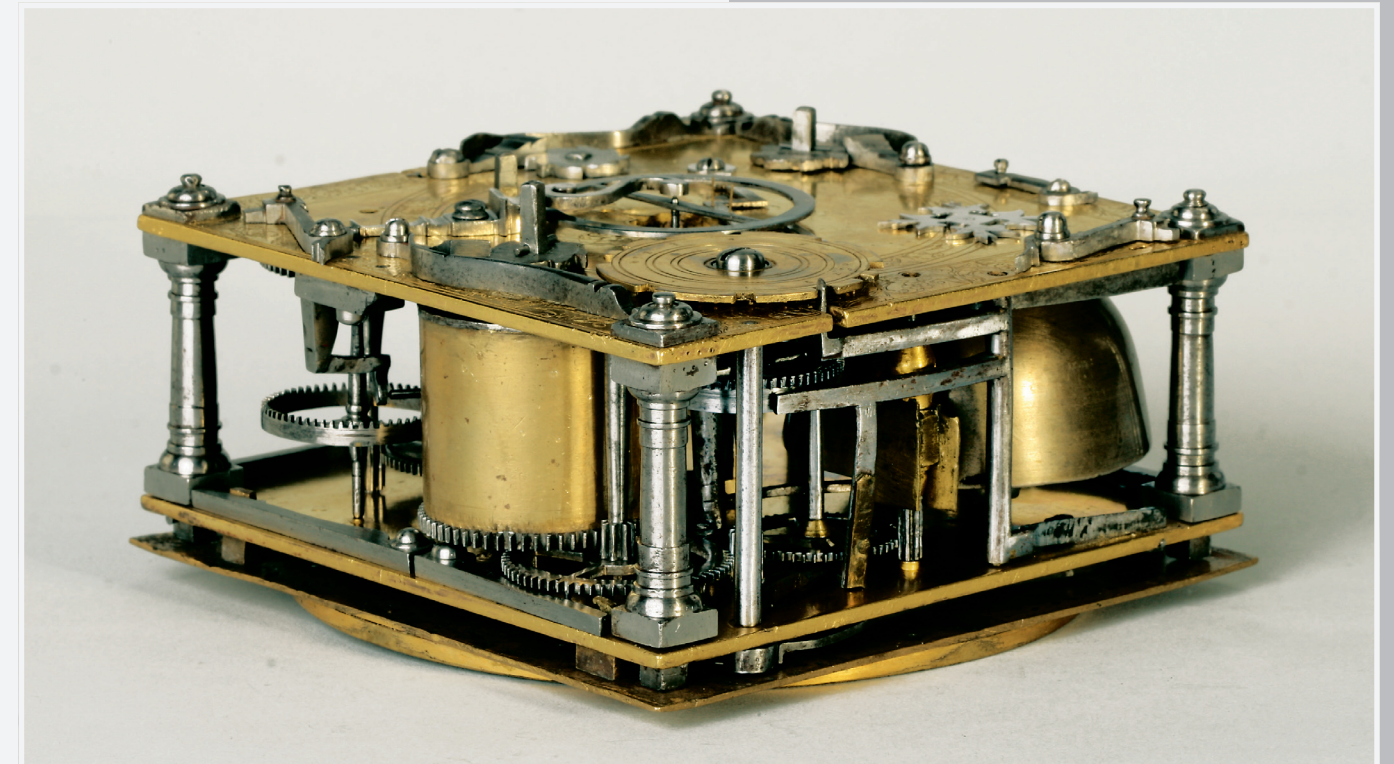
Six-hour striking, alarm, hours night reading.

DETAIL OF THE ENGRAVING
OF THE THIRD LABOR OF HERCULES





VIEW OF THE BACK PLATE WITH COUNT WHEEL, AND DETACHABLE BASE



VIEW OF THE MOVEMENT

CASE

Square, two-part, gilt, side panels very skillfully engraved with mythological hunting scenes depicting the Third Labor of Hercules, two side panels with a circular geometric latticework opening for sound, bezel engraved with laurel leaves, detachable underside cover plate with four bun feet.

DIAL

Gilt brass, Roman hours with half-hour star markers, inner Arabic 24-hour scale from 13 to 24 with German Zs for the 2s in the upper part and regular 2s in the lower, outermost night touch knobs, center with revolving gilt brass alarm disk with Roman hours and engraved with wind star in the center, all on gilt brass dial plate engraved in the corners with allegorical figures, bayonet mounting.

HAND

Single steel beetle.

MOVEMENT

Square, (12.7 x 12.7 cm), gilt brass solid plates, steel baluster pillars, back plate engraved with dogs chasing rabbits and a floral pattern, fusee and gut for the going train, going barrels for the striking and alarm, steel trains (with exception of the fusee cone, barrel, striking barrel cylinder, and now escape wheel), two-train alarm with contrate wheel directly on the barrel with unusual vertical release mechanism, verge escapement, two-arm steel balance, hog's bristle regulator, screwed S-shaped steel cock, count wheel on the back plate calibrated for two times six hours.



SIX-HOUR COUNT WHEEL

LOT 17

A virtually identical clock was chosen by Danzig's Mayor, Constantin Freder, as an accessory for his official portrait (see photo).

Królewiec (Königsberg) was an important silversmith and clock making center in the 17th and the 18th centuries. Its importance can be seen in the fact that, as a gift for the visiting Admiral Nelson, the Prussians asked a Królewiec craftsman, Abraham Tousem, to make a travelling clock; Tousem, with the cooperation of a Warsaw clockmaker, Gugemnus, finished the clock just in time to present it to the Admiral before his departure (for a photo of the clock see Crott, Nov. 15, 2008, lot 232).

SIGNED
Back plate.

MAKER'S BIOGRAPHY

Christianus Caroll (Carolli, sometimes Caroli, or Caroly), listed by Abeler as being born in 1647, was a clockmaker in Königsberg (a stronghold of the Teutonic Knights from 1255, part of Poland from 1525, Eastern Prussia from 1657, Russia from 1945) working during the second half of the seventeenth century. He specialized in table clocks. Interestingly, five of the six Caroll clocks known to us have silver winged feet.

Caroll closely followed the German/Polish tradition in clock making. During the seventeenth century, square and hexagonal table clocks were the most popular horological product east of Dresden. Both Poles and Eastern Prussians favored them, because of the ease in moving them from one place to another, and because of their relatively robust construction. Since they originally were always made with fitted leather boxes, they were easily transported. In fact, they were the first travel clocks. While some were very complicated, most were equipped with striking and repeating, and an alarm was often incorporated.

It appears that Christianus Caroll came from a Polish clock making family from Wroclaw (Breslau). A Christopher Caroll, sometimes spelled Carll, was responsible for the city's carillon public clock, which he built in 1580.

Królewiec (Königsberg), which became a Polish fief in 1525 following secularization of the Teutonic Knights, experienced strong Polish immigration, especially among Polish Protestants. During the Polish-Swedish wars, Königsberg became dependent on Brandenburg, and in 1657 became completely independent from Poland. This triggered the emigration of the Polish population, and we find G. Caroll, most likely Christianus's son, in neighboring Danzig, working as a clockmaker.

In another neighboring city, Riga, we find Israel Caroli, a silversmith, working at the end of 17th century. Since Caroli is not a typical name for the region, it is quite likely that he also came from the same family.

CHRISTIANUS CAROLL, KÖNIGSBERG
(KRÓLEWIEC), ENGRAVING AFTER
ANTONIO TEMPESTA, CIRCA 1670

Very fine and extremely rare, gilt brass and silver, horizontal hexagonal table clock striking hours, with a pre-balance spring movement.

CONDITION

Case: very good

Dial: very good

Hands: very good, re-blued, minute repaired

Movement: very good, balance upgraded with spring

ESTIMATE

EUR 8.000 - 12.000

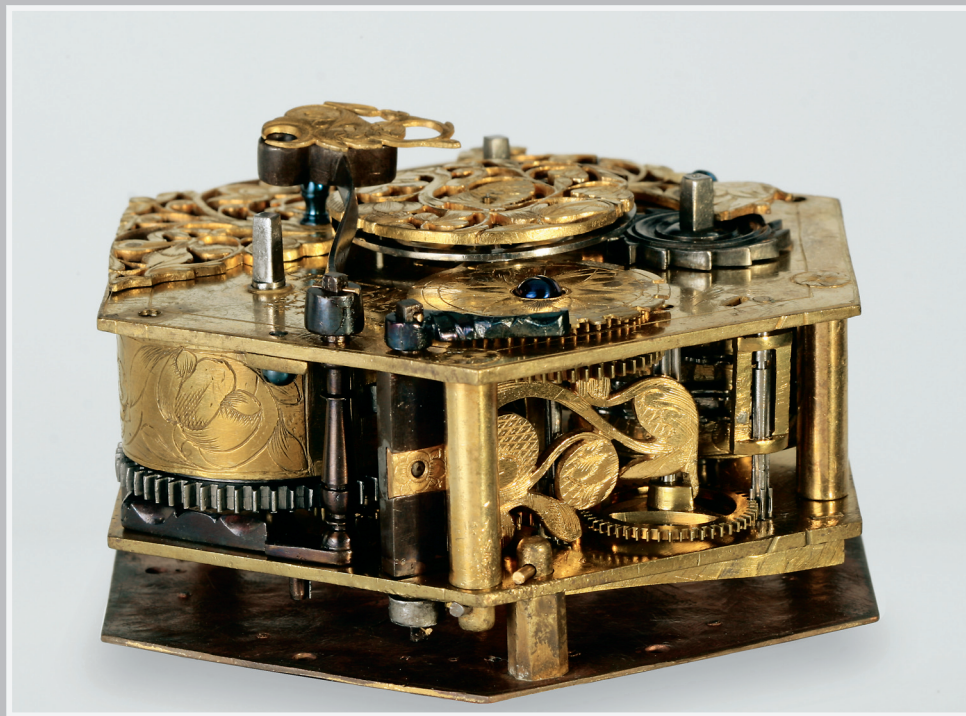


EXPULSION FROM THE GARDEN OF EDEN,
BY ANTONIO TEMPESTA



DETAIL OF THE DIAL WITH ENGRAVING AFTER TEMPESTA





VIEW OF THE MOVEMENT WITH ENGRAVED BARREL



VIEW OF THE HINGED BASE AND BACK PLATE WITH SIGNATURE AND COUNT WHEEL

The clocks known to have been made by Christianus Caroll:

1. Magnificent horizontal table clock, signed Caroll, formerly in the Bloch-Pimentel Collection (now in an American collection);
2. Hexagonal horizontal table clock (signed Coroli), dial center engraved with Jacob's dream and three winged feet with female heads, sold by Sotheby's, Amsterdam (April 2, 1981, lot 255);
3. This one;
4. Lot 57;
5. Horizontal table clock (signed Caroly) which appeared on the German antiquarian market in 1963. It is possibly the same as one sold by Antiquorum (April 12, 2003, lot 1);
6. In the same sale, there was another hexagonal table clock (lot 292), signed Caroly;

RELATED BIOGRAPHY

Antonio Tempesta (1555-1630) was an Italian painter and printmaker who trained in Florence before establishing himself in Rome, where he became known for his engravings of hunting scenes and battles. He created more than 1,400 prints and is perhaps best known today for his perspective view map of Rome, created in 1593.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 115.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 426.

DIMENSIONS

Height 9.1 cm, width 13 cm, depth 13 cm (corner to corner)

FUNCTIONS

Hour striking, hours, minutes.

CASE

Hexagonal, gilt brass and glazed sides with pewter frames around glazing, laurel pattern on frames and bezel, hinged base incorporating the bell, on four silvered pewter paw and acanthus feet.

DIAL

Gilt copper with applied silvered ring with Roman hours, inner quarter-hour track, center engraved with *The Expulsion from the Garden of Eden*, after Antonio Tempesta.

HAND

Blued steel *fleur-de-lis* and poker.

MOVEMENT

Hexagonal, gilt brass full plate with circular pillars (fusee and striking barrel wheel of steel), fusee and chain with ratchet wheel set-up for the going train, pinned barrel cover, striking with a fixed barrel, verge escapement, steel balance now with a spring, gilt brass cock asymmetrically pierced and engraved with wild strawberry motif matching the decoration of the ratchet click, barrel, and striking gate, count wheel set on the back plate.



CONSTANTIN FREDER, MAYOR OF DANZIG



DETAIL OF FREDER PORTRAIT

PRE - PENDULUM EUROPEAN
**RENAISSANCE
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LOT 18

GERMANY, CIRCA 1580

Important early gilt bronze tower-form table clock striking hours, with a single hand steel movement.

DIMENSIONS

Height 26 cm, base 15 x 15 cm, body 8 x 8 cm.

FUNCTIONS

Alarm, hour striking, hours, striking indication dial.

CASE

Rectangular, gilt bronze, statuette of an ancient Roman figure standing on top of dome, square pointed dome housing the bell, with three arched openings for sound on each side, scrolling acanthus decorations on each corner of the dome; attached Corinthian corner columns on rectangular bases; standing on a large gilt molded base.

DIAL

Applied silver ring with Roman hours and half-hour markers, inner quarter track, center with revolving silvered brass alarm disk; opposite with gilt brass striking dial with Arabic hours and Zs for 2s, striking correction pin-hole at 11.

HAND

Blued steel ranseur.

MOVEMENT

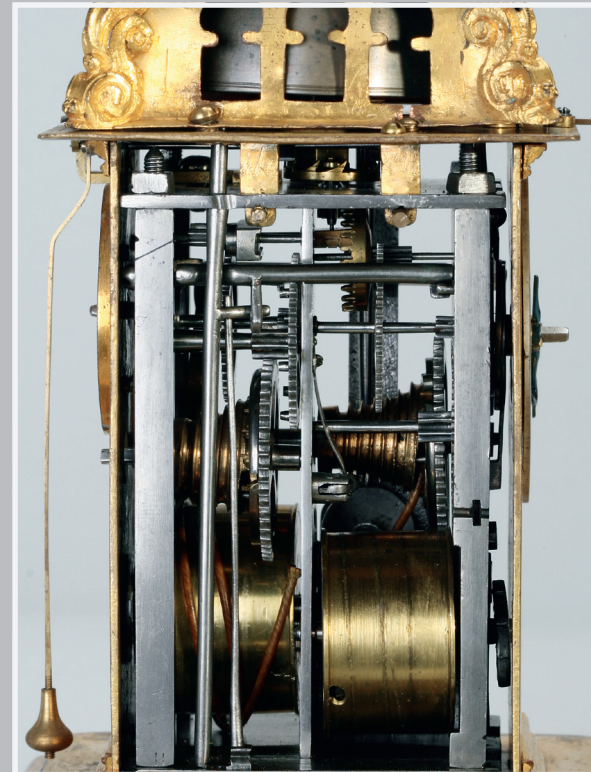
Two-tier vertical four-post cage, all steel except barrels, fusee cones and now contrate and escape wheels, square (in cross-section) posts, fusee and gut on both trains, verge escapement now with short pendulum, verge-type alarm with steel fixed barrel and one wheel set in the going train tier.

CONDITION

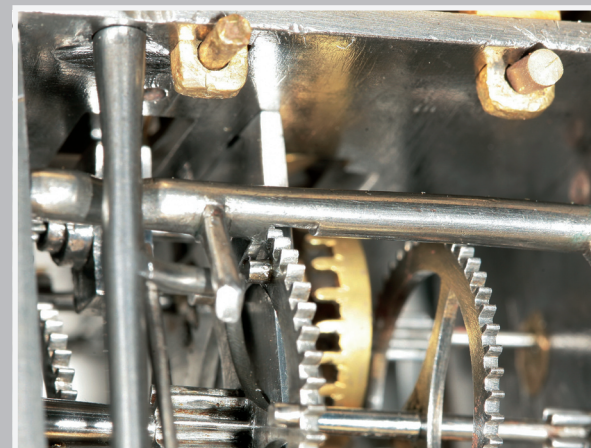
Case: very good, expected gilt wear, all intact except for the finial's head, two dents on side panels
Dials: very good, alarm disk possibly replaced
Hands: very good, re-blued
Movement: very good, escapement upgraded to pendulum

ESTIMATE

EUR 10.000 - 15.000



VIEW OF THE LEFT SIDE OF THE MOVEMENT



DETAIL OF THE MOVEMENT



VIEW OF THE STRIKING DIAL

VIEW OF THE FRONT

LOT 19

GERMANY, ENGRAVINGS AFTER VIRGIL SOLIS,
CIRCA 1580

Important early gilt brass tower-form table clock striking hours, with alarm and a single hand steel movement.

Archduchess Maria Magdalena of Austria (1589–1631) chose this type of clock to accompany her in an official portrait, circa 1625, by Giusto Sustaermans.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. N° 102.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 413.

DIMENSIONS

Height 17 cm, base 8 x 8 cm, body 5.8 x 5.8 cm.

FUNCTIONS

Alarm, hour striking, hours, striking indication dial, night reading

CASE

Rectangular, gilt; overall decorative engravings including Allegory of Vanity on front, Sol and Venus on the sides, after a *Frieze of the Seven Planets* by Virgil Solis, each standing above a Phoenix, and a figure in a landscape setting on the back; square attached corner columns, bell surmounted by finial and four draped leaves, and framed by four gilt straps; standing on a small splayed base.

DIAL

Applied gilt silver with Roman hours and inner quarter track, outermost night touch knobs, center with gilt brass revolving alarm disk with Arabic hours with Zs for the 2s; reverse with striking dial with Arabic hours, center with wind rose and striking correction pin-hole at 10 o'clock.

HAND

Single steel tulip.

MOVEMENT

Two-tier vertical four-post cage, all steel, square (in cross-section) posts, fusee and guts on both trains, pinned barrel covers, verge escapement, two-arm balance with hog's bristle regulator protruding to the right, two-wheel verge-type alarm set in the going train tier.



ARCHDUCHESS MARIA MAGDALENA, CIRCA 1625,
BY GIUSTO SUSTAERMANS

CONDITION

Case: very good
Dials: very good
Hands: very good
Movement: very good

ESTIMATE

EUR 10.000 - 15.000



VIEW OF THE SIDE ENGRAVED
WITH SOL AND DETAIL OF SOL
FROM THE *SEVEN PLANETS*
BY VIRGIL SOLIS





VIEW OF THE STRIKING DIAL



VIEW OF THE SIDE WITH THE ENGRAVING OF SOL



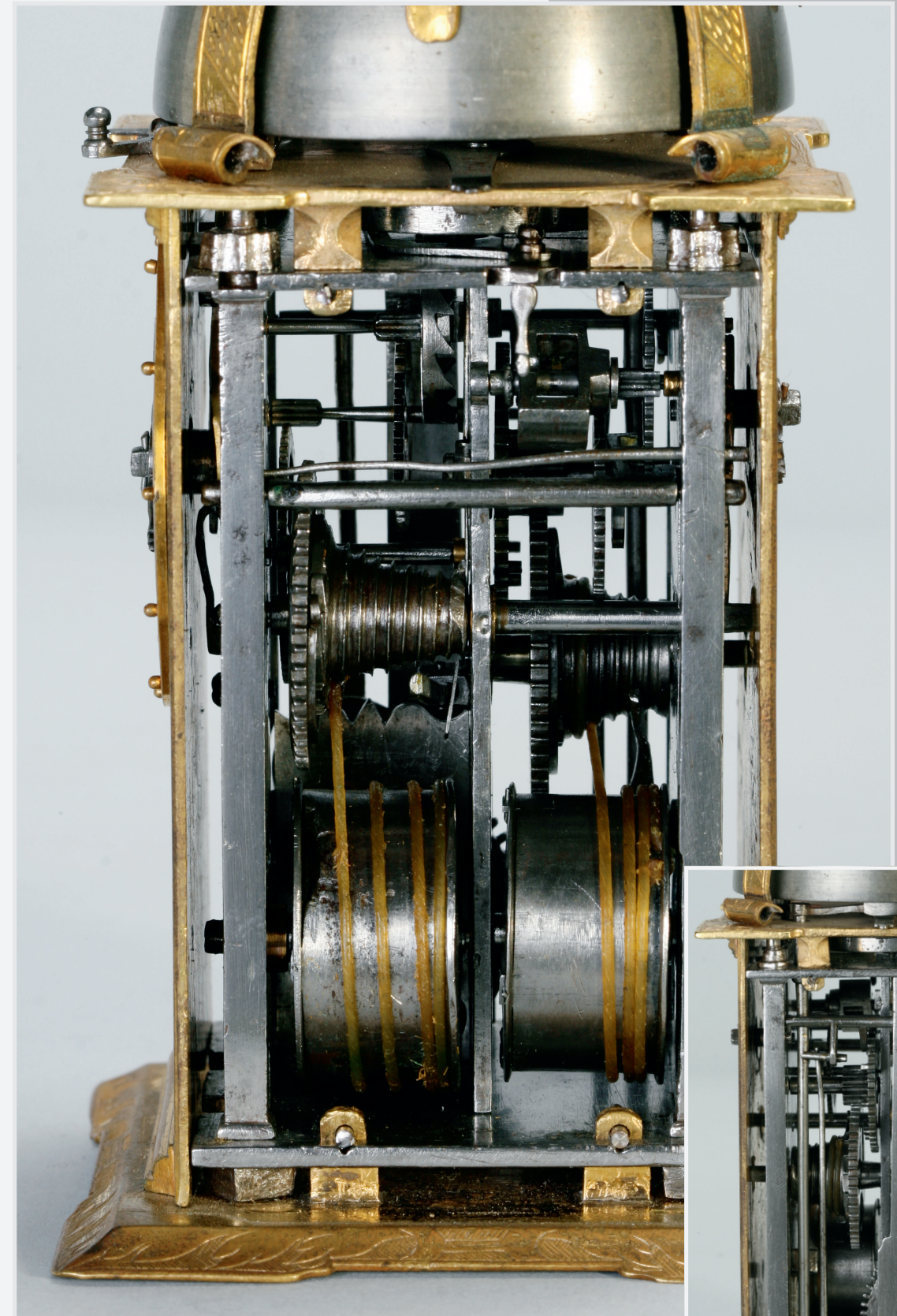
DETAIL OF
VENUS
FROM THE
SEVEN PLANET
BY VIRGIL SOLIS



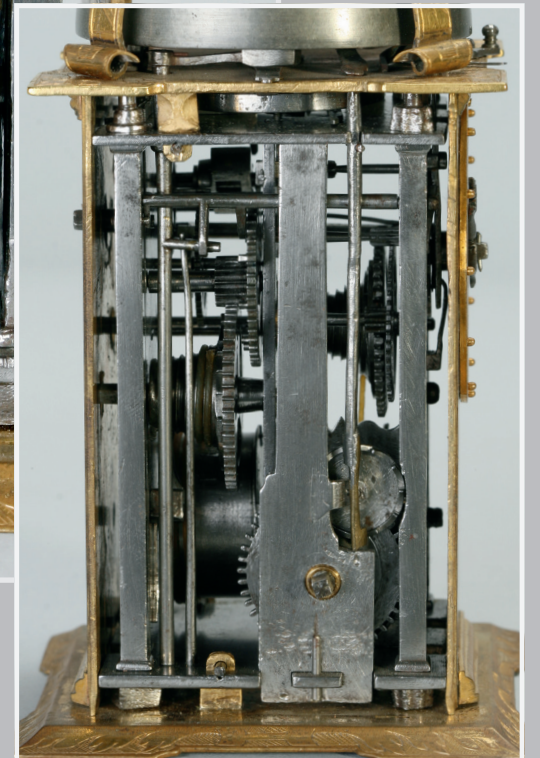
VIEW OF THE SIDE WITH THE ENGRAVING
OF VENUS AFTER VIRGIL SOLIS



VIEW OF THE FRONT



VIEW OF THE RIGHT SIDE OF THE MOVEMENT



VIEW OF THE LEFT SIDE OF THE MOVEMENT

LOT 20

HANS NEIDTNER, HAMBURG
CHRIST PROBABLY BY GEORG PETEL
AFTER RUBENS, CIRCA 1630

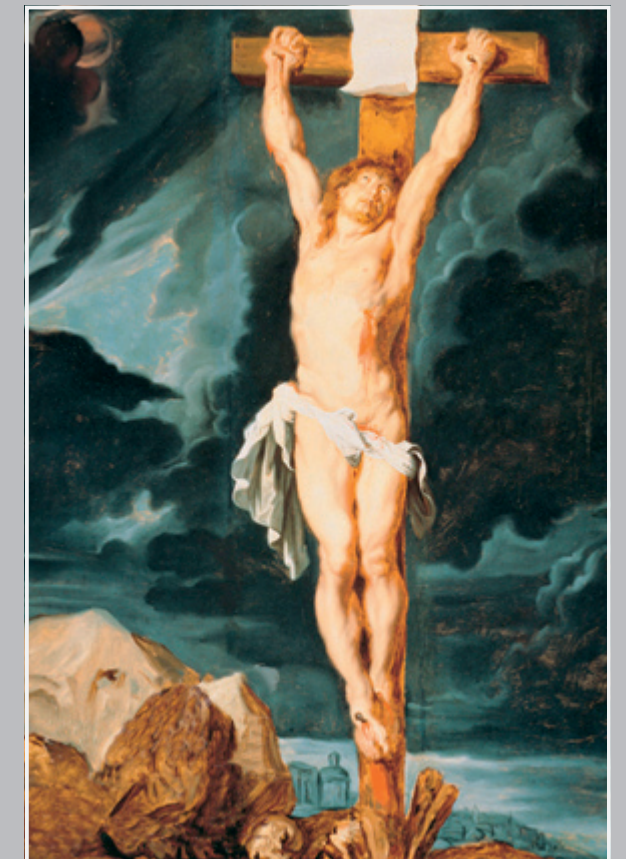
Highly important, exceptional, possibly unique, astronomical Crucifix Clock (Crucifixion after Rubens), with World Time, manual perpetual calendar, phases of the moon and its age, jump moon date, hour striking, early minute hand, and Zodiac indications, in a blackened fruitwood case.

CONDITION

Case: very good
Dials: very good
Hand: very good, might be later
Movement: very good, escapement upgraded circa 1680 to spring, which is the case with most of the early exceptional clocks

ESTIMATE

EUR 70.000 - 90.000



CRUCIFIXION BY RUBENS

Among the approximately forty examples of Renaissance Crucifix Clocks that are known to us, there is only one inspired by Rubens' depiction: this one. The importance of the clock can be judged also by the fact that as soon as the balance spring was invented, the clock was upgraded with it.

Sometime around 1610, Rubens painted *Christ on the Cross*, depicting Christ not with his arms spread out wide but raised upwards in a gesture that has been interpreted as victorious, with the nails hammered through the wrists rather than the palms. The painting, now in the Collection of the Bob Jones University Museum, is believed to have been used as a *modello* for Rubens' students to study and copy. Indeed, there are similar later paintings by other artists.

The depiction of the subject on this clock is clearly and masterfully taken from Rubens' painting. In fact, it was taken from Rubens by Georg Petel, a famous German sculptor and his friend. We are including a mirror-image of Petel's Crucifixion, now in the Schatzkammer der Residenz in Munich. Interestingly, Petel was based in Augsburg, the metropolis of German clock making.

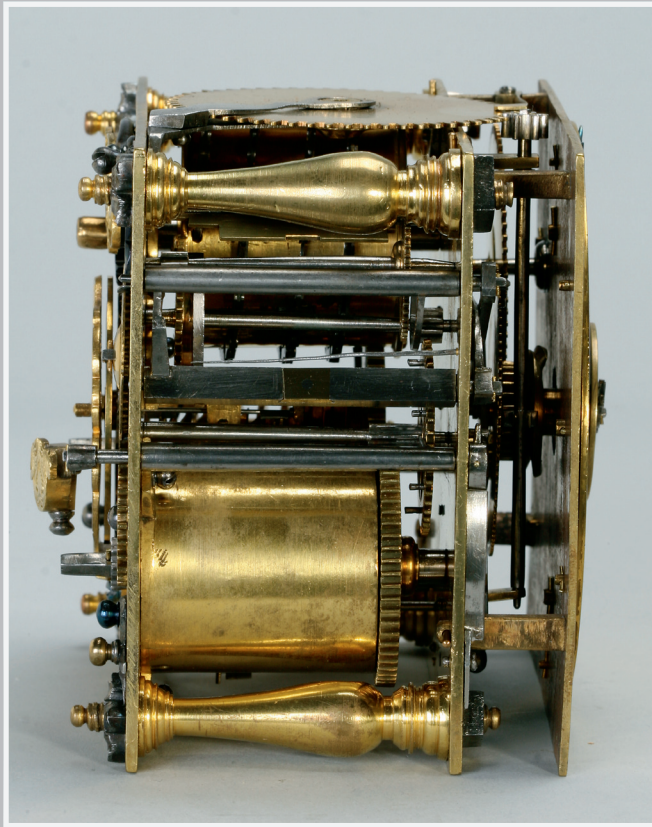
The suggestion of victory in death and the originality of the composition mark this work as a seminal moment in the history of the subject's depiction. This new iconography, including the upraised arms, the nails through the wrists, the undulation of form, and the solitary presence of Christ, was embraced by the Counter Reformation. Following the 1563 Council of Trent, convened in response to the Protestant Reformation, paintings of the solitary crucified Christ were encouraged, to promote the Catholic orthodoxy, allowing a spiritual devotion between God and the viewer. Protestants, with the exception of the Lutherans, banned images of the Crucifixion and all other devotional art.

The narrow positioning of the arms was favored by the Catholic followers of Cornelius Jansen (1585-1638), the Bishop of Ypres in West Flanders, whose reform movement bore some similarities to the Protestant Calvinism. Jansenists believed in the concept of predestination, in which only those souls benefiting from the grace of God would be saved. They saw this belief symbolized by the positioning of the arms of Christ in the upwards, narrow position on the cross, as opposed to the more inviting wide-open position depicted in centuries past. Blaise Pascal (1623-1662), the famous French scientist and mathematician, converted to Jansenism in 1646. In 1656, some of the beliefs of his movement were declared heretical; the Jansenists were suppressed in France during the early years of the 18th century, but continued to practice in the Netherlands, eventually becoming part of the Dutch Old Catholic Church.

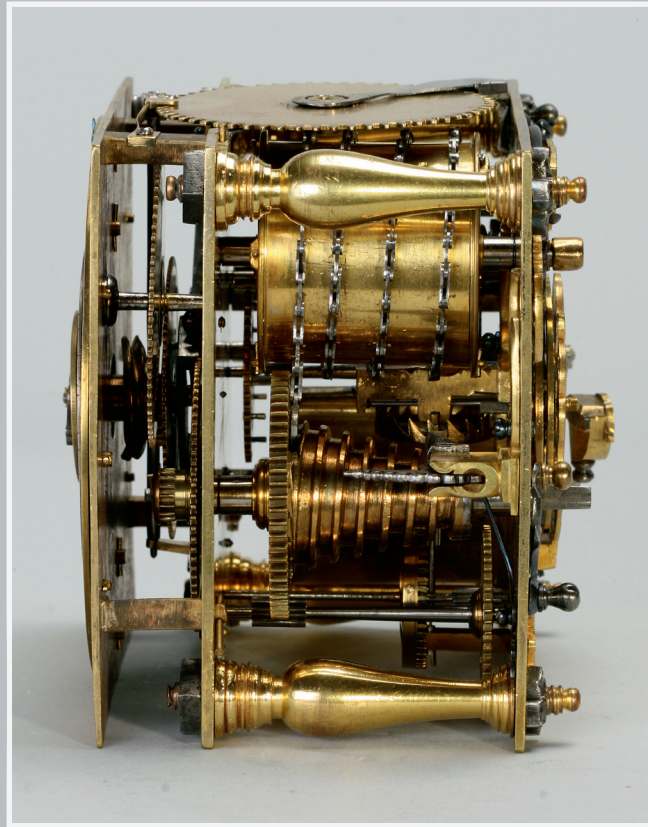


CRUCIFIXION BY GEORG PETEL
(SCHATZKAMMER DER RESIDENZ, MUNICH)

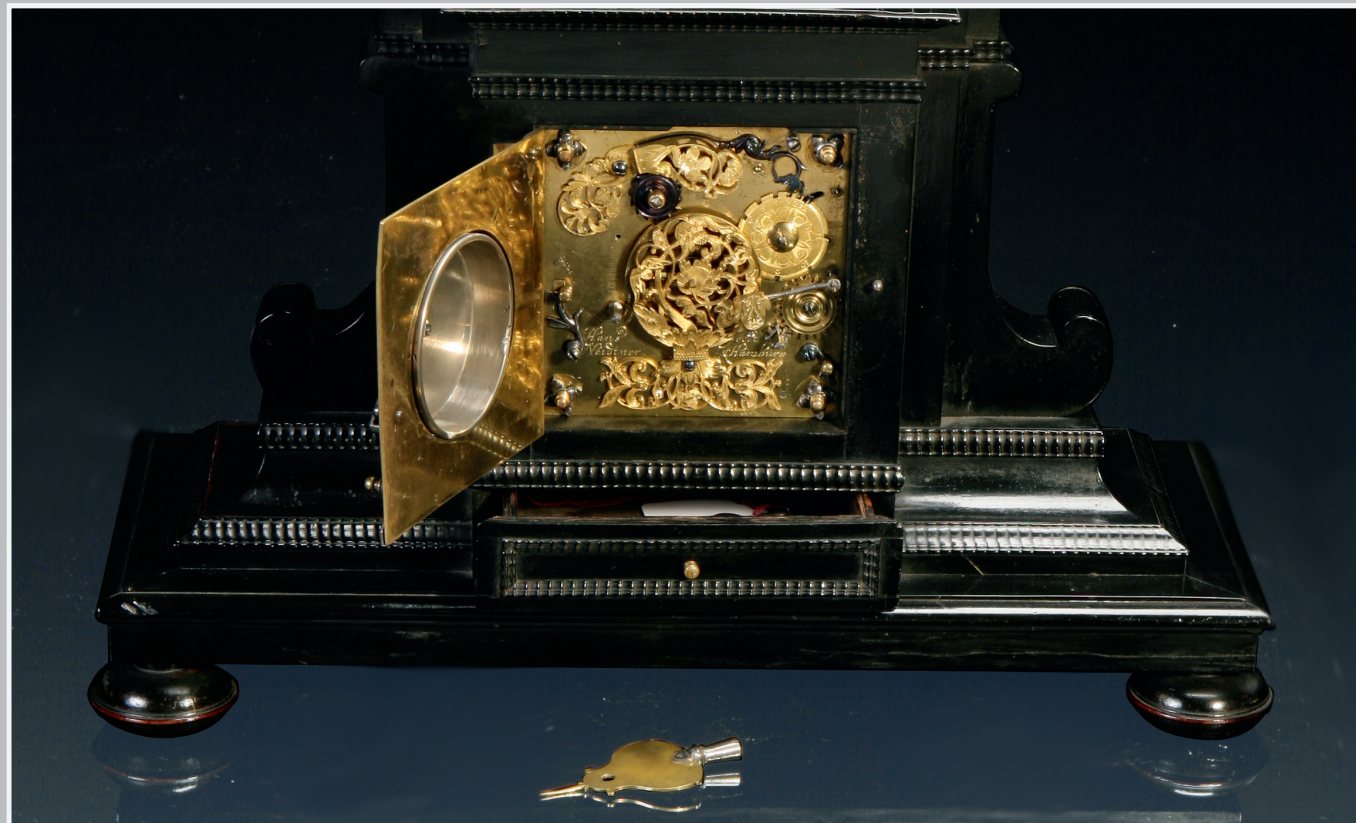




VIEW OF THE LEFT SIDE OF THE MOVEMENT



VIEW OF THE RIGHT SIDE OF THE MOVEMENT



VIEW OF THE HINGED DOOR WITH BELL AND BACK PLATE

SIGNED

On back plate: "Hans Neidtner, Hamburg, Fecit"

RELATED BIOGRAPHY

Georg Petel (1601/02 - circa 1634) has been called the "German Michelangelo", creating a tremendous body of work during his short life. Petel created sculptures in ivory, wood and bronze during the Counter Reformation. He studied in Munich, Paris, Rome and Genoa before settling in Augsburg. He also traveled to Antwerp several times, where he became friends with the famed painter Peter Paul Rubens (1577-1640). Petel created numerous three-dimensional interpretations of Rubens' painted images.

Rubens was the premiere painter in northern Europe during the 17th century, receiving commissions from Marie de' Medici, the Spanish Hapsburgs, and England's King Charles I. His influence and reputation have continued unabated to the present day. His *Massacre of the Innocents* set a new auction record for Old Master paintings when it sold at Sotheby's London for £49.5 million on July 10, 2002.

DIMENSIONS

Height 101 cm (including crucifix), width 43 cm, depth 21 cm

FUNCTIONS

World time for 46 cities, manual perpetual calendar, phases of the moon and its age, date, hour striking, alarm, hour.

CASE

Polished dark wood two-part case with a towering cross surmounted by a gilt 24-hour sphere; the cast silver statuette of Christ masterfully captures the powerful, straining figure depicted by Rubens, and the Crucifixion scene is completed by the silver plaque at the top of the cross and the symbolic skull and crossbones at the base of the cross; lower half of the case in form of a Baroque altar with projecting and receding geometric forms, spiral columns on either side of the dial and large decorative scrolling elements on the sides; the back has a hinged brass door containing the bell and a sliding drawer below the door.

DIAL

From the center: brass disk with Arabic minutes, silver world time disk engraved with 46 world cities and with steel hour pointer, gilt brass 24-hour Roman chapter ring divided for the night and the day, silver 31-day date ring with Arabic numerals, Zodiac ring with date pointer, outermost annual month ring, all on a gilt copper dial plate with corners engraved with water lilies; Crucifix sphere, representing Moon, is marked with 29½ Arabic divisions; all 2s are numeric.

HAND

Steel tulip pointer, skeletonized tulip for the moon age.

MOVEMENT

Square (10.9 x 10.9 cm), gilt brass full plate with gilt brass baluster pillars, fusee with linear cone and chain for the going train, fixed barrel for the striking, four-wheel going train, verge escapement, now with three-arm brass balance with 1½-coil spring, irregular gilt brass cock pierced and engraved with wild strawberry motif, matching set-up click, count wheel on the back plate, transmission to the crucifix phases of the moon mechanism from an endless screw set on the cannon pinion via six-leaf arbor with thin leaves and jump spring acting on the wheel driving the crucifix shaft in jumping fashion.



VIEW OF THE DIAL, ONE OF THE EARLIEST TO SHOW WORLD TIME

SHORT NOTE ON WORLD TIME

This clock is one of the oldest known with a World Time function—the indication of time in different cities around the world.

One of the two most expensive timepieces ever sold (more than 6,603,500 CHF) had only one complication—the World Time indication. While not all World Time clocks and watches are so expensive, they are rare, especially those from the previous centuries.

Russia’s Peter the Great admired World Time clocks and had one made by Jacques Cartier, a clockmaker in London during the 17th century. Interestingly, later one of the famous Cartier brothers, the king’s jewelers, was also named Jacques and moved to London to head their English branch.

The Russian Czars’ enjoyment of World Time timepieces was not restricted to just Peter the Great. According to the London Annual Register for 1821, a Mr. Kuchajewski of Warsaw, Poland constructed “an astronomical watch, which indicated the time differences in the principal places in various parts of the globe.” The watch was presented to the Emperor Alexander I (1777-1825), who “assigned him a sum to enable him to continue his important scientific labor.”

While World Time clocks were exceptionally rare in the seventeenth century, the eighteenth century saw them in larger numbers. They were still rare, with only a few ambitious clockmakers attempting the task of making them. The Mathematisch-Physikalischer Salon has a very interesting clock by Andreas Gartner of Dresden, made circa 1730, with a large disk having 360 small divisions and revolving once every 24 hours together with the hand. The divisions—matching 360 longitudinal lines—are attached at one-degree intervals, and have short hands that swing downward, showing the time everywhere in the world relative to Dresden.

The Swiss did not lag behind. They did not do much with World Time clocks but did make some magnificent World Time watches. We remember a spectacular watch made for the Chinese market circa 1775 which I attributed to Pierre Morand, in a magnificent gold and enamel large double face, with four-bell carillon, triple automaton and six different time zones of unusual construction.

The less ambitious clockmakers restricted themselves to simply printing a world time table inside their clocks, as did Gerrit Knip of Amsterdam in a clock currently at the Zaan-dam Museum.

One degree of difference in physical distance equates to four minutes difference in time. A lord owning a vast estate or a few castles had to keep track of several different times, and for that he needed a clock like this one, where he could set the small minute subdials for the different times at each of his estates.

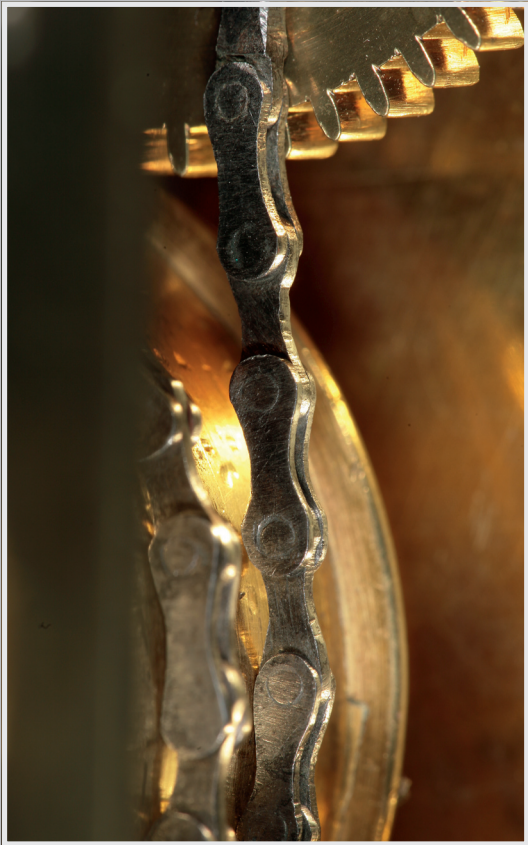
All of these early World Time clocks were experimental and most were of different constructions. A good example is a clock by Pierre Fardoil, made around 1710, now in the Conservatoire Nationale des Arts et Metiers having the vertical display. He called the clock “Horloge Universalle”, a name that was adapted later for World Time clocks in the French speaking countries.

It should be mentioned that the Conservatoire took part in the development of the World Time pieces. When Louis Cottier designed, around 1950, the modern form of the World Time system, the Conservatoire was there to give him information about the systems of past eras.

In the last quarter of the 19th century, a number of patents related to the multiple time zones were registered. The first were based on a single rotating dial with the names of cities painted radially, with an inner 12-hour reference dial; the first one was patent No. 1820 registered on December 12, 1889 by “Dr. Philosophy” Tinney of Berlin; next was patent No. 2523 on August 22, 1890 by Louis-Philippe Wuillemin of Soutz. The patents that followed were focused on means by which to set the correct time for a given city.

During the 19th century the British were shy about the World Time watches; it appears that only Benson, McCabe, and maybe few others attempted to make some.

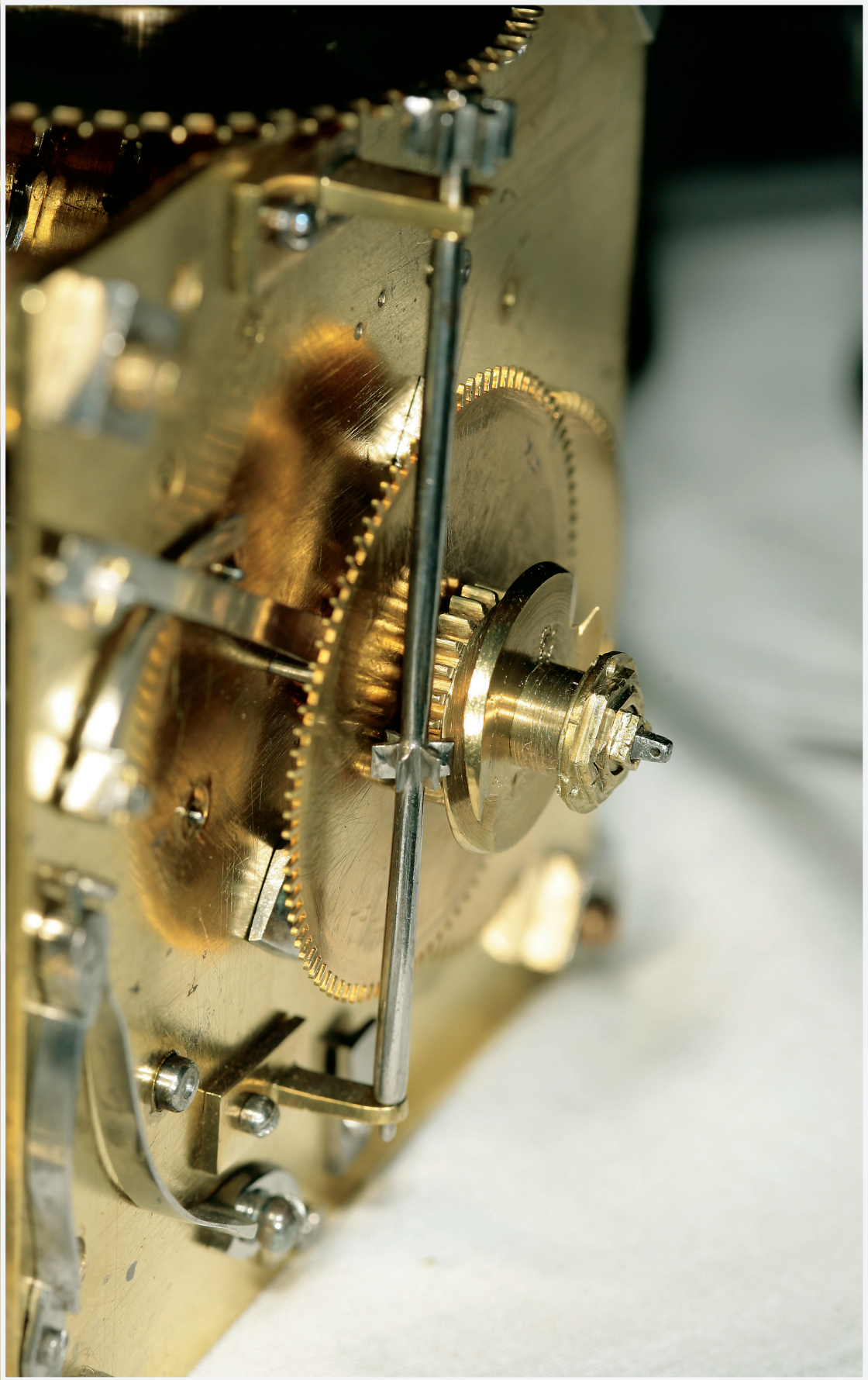
The twentieth century, as far as the World Time clocks and watches goes, belonged to Louis Cottier who, between 1950 and 1952, patented three of his World Time ideas, which became tremendous successes and were employed by such companies as Patek Philippe, Rolex, Cartier, and a few others.



VIEW OF THE MOVEMENT UNDER THE DIAL
WITH MOTION TRAIN TRANSMISSION



VIEW OF SPHERE WITH MOON PHASE AND AGE



VIEW OF THE MOVEMENT UNDER THE DIAL WITH MOTION TRAIN TRANSMISSION



VIEW OF THE BACK PLATE WITH SIGNATURE AND COUNT WHEEL

LOT 21

PROBABLY GERMANY, CIRCA 1560-70

Important early gilt bronze tower-form, hour striking table clock, with alarm and single hand steel foliot movement.

CONDITION

Case: very good
Dial: very good
Hands: very good
Movement: very good

ESTIMATE

EUR 15.000 - 20.000

The clock has early construction details: the case is of single piece – the movement is removed by lifting the dome along with the movement; the alarm hammer is held by a small plate pinned to a fixed post; the arbors are tapered and polygonal in cross-section; the dial is fixed via a fixed foot screwed to the plate; the hour wheel is driven by a two-pin lantern pinion filed at the extension of the second wheel, versus the later four-pin; the friction arrangement for the hand setting is early; and the dome base is held by a bayonet system.

DIMENSIONS

Height 18 cm, base 10 x 10 cm, body 6.2 x 6.2 cm .

FUNCTIONS

Hour striking, alarm, hours, night reading.

CASE

One-part, rectangular, gilt, overall engraved floral patterns and engraved columns, squat finial with four leaves on top of bell, four gilt brass straps curve over bell and terminate with “drums” in corners of case top, base engraved with acanthus pattern, back with striking correction pin hole.

DIAL

Gilded bronze with applied gilt ring with Roman hours and star hour divisions, inner quarter track, and Arabic 24-hour scale from 13 to 24 with Zs for the 2s, center with alarm disk with Arabic hours and engraved with wild strawberries carrying steel hour pointer.

HAND

Steel tulip pointer for the hours mounted on the alarm disk; alarm setting steel poker with counterbalance for easy holding while setting.

MOVEMENT

Two-tier vertical four-post cage, all steel except barrel walls, square (in cross-section) posts, fusee and gut on both trains, verge escapement, foliot with circular weights, two-wheel verge-type alarm with going barrel set in the middle of the tiers.



FRONT VIEW OF THE MOVEMENT WITH DIAL



VIEW OF THE CASE

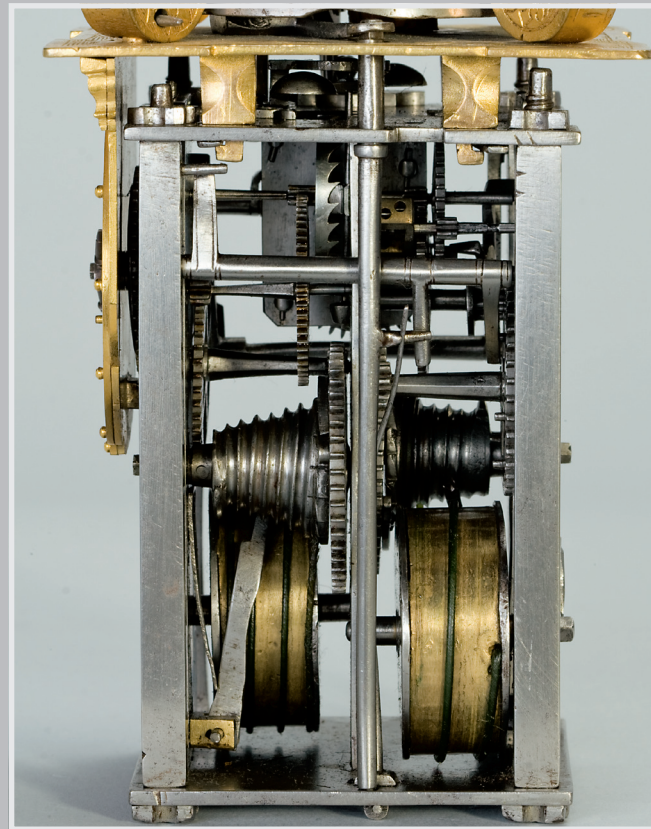


VIEW OF THE FRONT

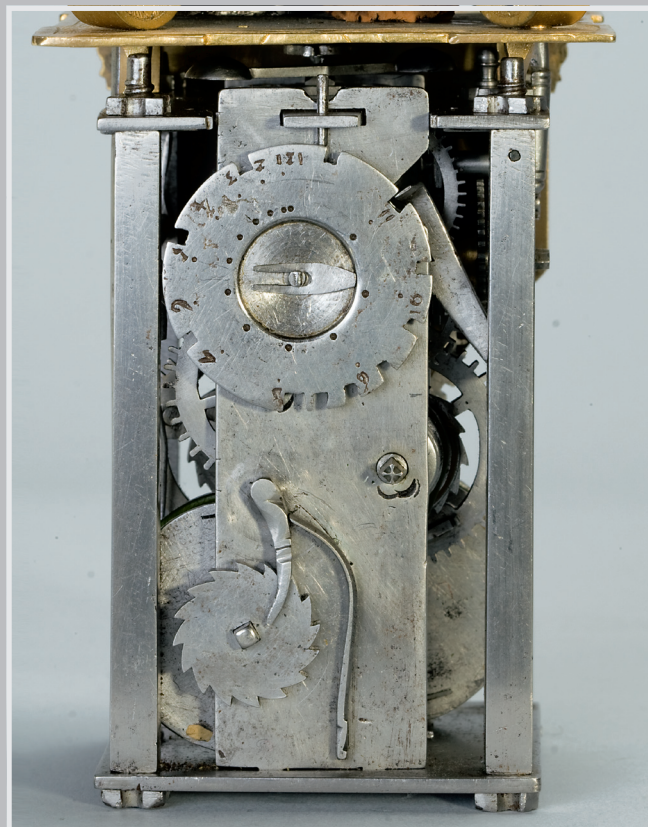
VIEW OF THE LEFT SIDE



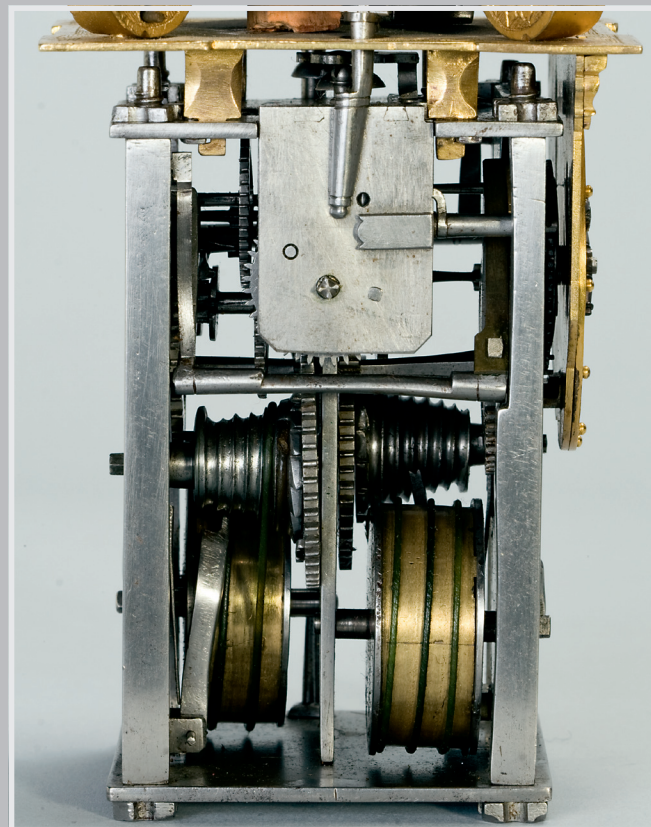
VIEW OF THE BACK



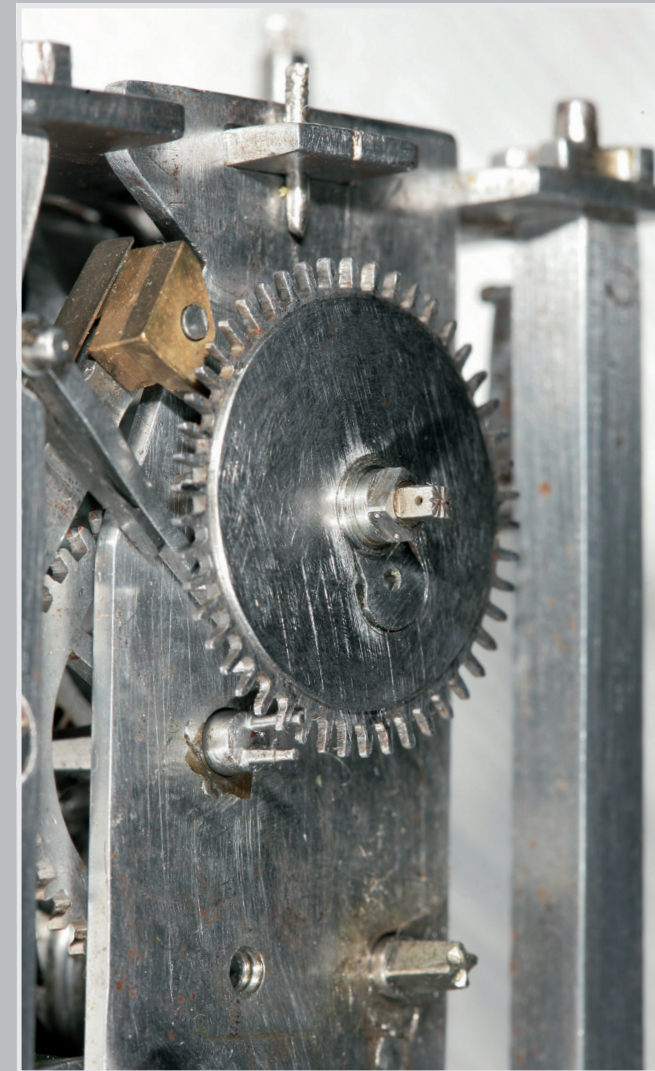
VIEW OF THE RIGHT SIDE OF THE DIAL



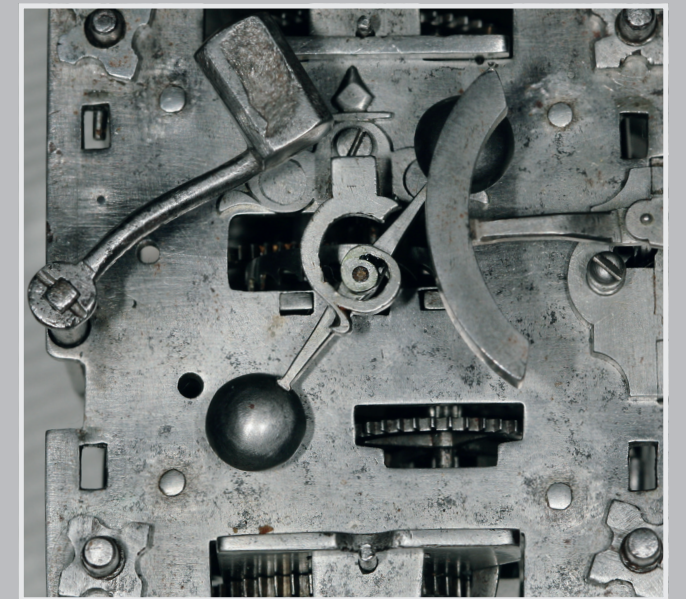
VIEW OF THE BACK OF THE MOVEMENT



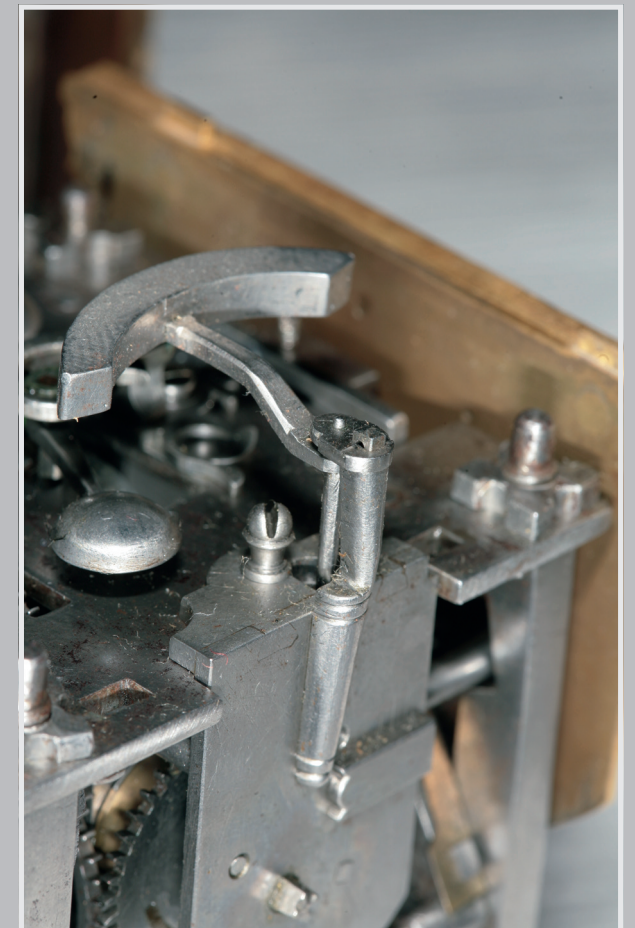
VIEW OF THE LEFT SIDE OF THE DIAL



VIEW UNDER THE DIAL
NOTICE TWO-PIN LANTERN PINION
AND HAND SETTING FRICTION MECHANISM



VIEW OF FOLIOT AND HAMMER FROM ABOVE



VIEW OF THE ALARM MECHANISM

LOT 22

These small clocks were made from the 1520s until the end of the 16th century. They were as small as their contemporary watches, but the watches had a hinged cover over the dial and a stackfreed power equalizer, decreasing thickness, as opposed to the fusee used in the clocks. Kings and princes took pride in being shown with them in their portraits. Some of them had attachable alarm mechanisms whose feet snapped over the edge of the case. Although there is no hard evidence to support it, it is very likely that they were the first coach, or travelling, clocks.

An almost identical watch punched with the same maker's mark is in the Museum of the Worshipful Company of Clockmakers. The Museum dates it as "second quarter 16th century." It is strikingly similar, with the same type of bracket wire bridges and the same skeletonized back plate.

The Paul-Dupuy Museum in Toulouse, in its vast horological collection, has an almost identical clock, although unfortunately missing its movement. The form, size, decoration, and cartouches are very similar, no doubt from the same hand.

Among the few small clocks that have survived, regardless of the different maker's marks, we see striking similarities. Either it reveals a uniformity to the German makers' production (rather doubtful), or it shows the extent of cooperation between German watchmakers. It also inspires one to reflect on the question of attributing unsigned pieces to particular watchmakers just on the basis of movement similarities.

Another clock of the same type, but with a stackfreed, is in the British Museum, while yet another, of French origin, was in the Time Museum.

Our clock is a miniature version of the table clocks of the period and resembles the work of Jakob Marquart of Augsburg, as seen in a clock at the Adler Planetarium in Chicago. The pillars are in the style of those of the earliest surviving clocks, and of one in particular, signed "Jacob Zech, Prag, 1527", in the collection of Dresden's Mathematisch-Physikalischen Salon, inv. D IV b 153. For the record, in the Schweizerisches Landesmuseum in Zürich, there is an alarm clock of similar construction, with the train set in the other direction, attributed to a Bern clockmaker (inv LM 24637). The Copenhagen National Museum has two clocks very similar in shape and construction, but larger, 10.6 and 12.2 cm; one is dated 1533. Another of these larger clocks (10.9 cm), with astrolabium and in its original tooled leather case, is in the Beyer Museum in Zurich.

It is interesting to note that the bridges found in this clock

STAMPED WITH UNIDENTIFIED INITIAL "C",
GERMANY (PROBABLY NUREMBERG),
CIRCA 1550

**Important and rare miniature gilt brass
fusee table clock with a single hand iron
bridge movement.**

CONDITION

Case: very good, minimal wear to the gilding,
mostly on the base

Dial: very good

Hand: very good

Movement: very good, with rust pits (to be expected),
a few repairs, some replacements

ESTIMATE

EUR 20.000 - 30.000



DETAIL OF THE BACK PLATE WITH MAKER'S MARK



VIEW OF THE CLOCK AND THE MOVEMENT



VIEW OF THE BASE AND OF THE MOVEMENT

put the beginning of the application of bridge layout movements more than 200 years before Lepine—not the way Lepine designed it, but the idea was there.

The dial is engraved with a wind rose, which dates back to the Temple of the Winds in Athens. During the Renaissance, the translation of the *Corpus Hermeticum* by Marsilio Ficino (1433-1499) revived a cult of the sun based on the ancient Egyptian mysteries. At the same time, the Creation of the World was symbolized by the depiction of God placing his tabernacle in the Sun, thereby illuminating and breathing life into the entire Cosmos, as described later in Robert Fludd's *Philosophia Sacra*, Frankfurt, 1626. The revival of these mystical views of the Sun as the symbolic center of God's tabernacle led to the choice of the sun as a decoration for compasses and watch dials. These were mysterious and godly devices at the time (for more on that see the Introduction).

The type of decoration on the band, characteristic of the arabesque, is often found in the 16th century, whether it be in architecture, in embroidery, or in ironwork. Similar patterns were available in different pattern books of the period, in Germany, France, Italy and Spain. The band pattern closely resembles one of the plates in the *Livre contenant passements de moresques très utile à toutes gens qui exécutant ledit art* (1563). The mannerism of the foliate pattern, shaded with parallel lines, seen on the sides of the case, was introduced by Alde Manuce in the 15th century. Since the shading depicts an azure color in heraldry, this type of pattern was named "azurelle".

The famous small sphere-shaped clock by Jacques de la Garde, dated 1551, the pride of the Louvre's horological collection, is fully decorated in strapwork, in keeping with the pattern of this clock.

SIGNED

Punched with maker's mark on the back plate.

PROVENANCE

An important Belgium Collection from Anvers.

EXHIBITED

Exhibition held at the Palais des Papes in Avignon between May 30 and Sept 27, 1998, Cat. No. 26.

PUBLISHED IN

Tresors d'Horlogerie, Avignon, 1998, p. 46.

DIMENSIONS

5.9 cm Ø, height 3.7 cm .

FUNCTIONS

Hours, night reading.

CASE

Two-part tambour, fixed top forming the dial, friction-fit bottom cover; side engraved with strapwork, azurelle foliage, and three cartouches with busts; base is engraved with the figure of Cupid; top and base have stepped edges (see also note).

DIAL

Integral with the case, sunk for two millimeters, Roman hours with half-hour star markers, inner 24-hour scale (13-Z4) with German Zs for the 2s, night touch knobs on the outermost, center engraved with 12-ray wind rose (six straight rays separated by six wavy ones).

HAND

Single steel with knob at the tip for setting the time.

MOVEMENT

Circular (5.3 cm Ø), all steel (or iron), full pillar plate, skeletonized back plate, three pillars with rectangular bases, fusee and gut line, pinned barrel cover, verge escapement, two-arm balance with hog's bristles (later), S-shaped cock pinned from the underneath, the wheels are held by bridges attached to the pillars; one pillar holds the bridge for the escape wheel and the contrate wheel, the other holds the bridge for the second wheel, and the third one for the lower balance pivot, all parts are pinned, without a single screw, ratchet wheel set-up.



SIDE VIEW OF THE MOVEMENT, NOTICE THE TWO BRIDGES

LOT 23



VIEW OF THE DIAL, DETACHABLE BASE AND MOVEMENT WITH STEEL BALANCE

The clock is a French counterpart of the German miniature circular horizontal table clock. The French clocks were taller than the German ones, and some had a small fusee-viewing door. Most had a sunken dial center, whereas the German dial centers were flat. The clock would have been valued very highly – the French king, Henri II, in an official portrait attributed to Le Primatice, was portrayed with his right hand placed on this type of a clock.

SIGNED
On the base.

REFERENCES
De Horologiis in Arte by Alfred Chapuis, Lausanne, 1954, page 47.

DIMENSIONS
7.3 cm Ø, height 5.7 cm.

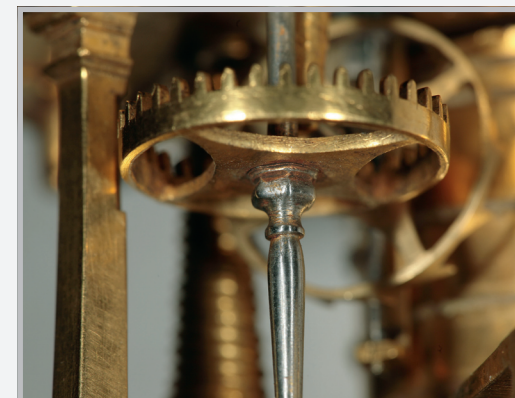
FUNCTIONS
Hours might reading.

CASE
Two-part tambour, smooth sides, friction-fit base, bezel engraved with scrolls, bottom molding engraved with egg and dart pattern .

DIAL
Gilt brass, Roman hours with half-hour divisions, inner night touch knobs, center engraved with wind rose.

HAND
Gilt brass arrowhead.

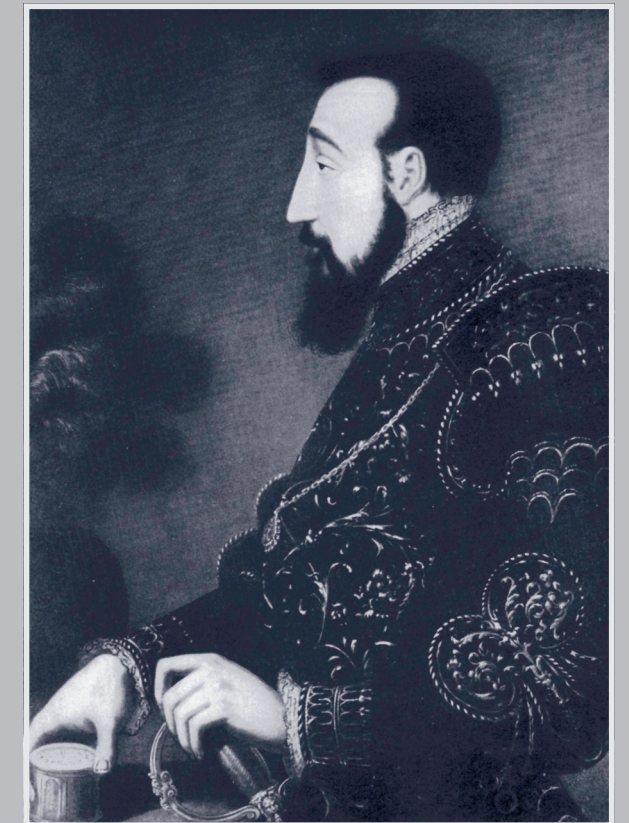
MOVEMENT
Circular (5.95 cm Ø), gilt brass full plate, square column pillars, fusee and gut, four-wheel train with nicely turned arbors, verge escapement, steel two-arm balance, simple gilt brass pinned cock.



DETAIL OF THE MOVEMENT, NOTICE THE HUB UNDER THE WHEEL

B. BOUCHAS A VALENCE, 1558

Important and exceptionally rare, small gilt copper tambour clock with a single hand brass movement.



HENRY II, BY LE PRIMATRICE

CONDITION
Case: very good, minimal wear to the gilding
Dial: very good, small repair
Hand: very good
Movement: very good

ESTIMATE
EUR 20.000 - 30.000



DETAIL OF THE SIGNATURE AND DATE ON THE BASE

LOT 24

In the second and third quarters of the 16th century, a small group of extraordinary horizontal table clocks were created. Today they are called the Orpheus Clocks, after the decorations around their sides. There are eleven of them known, not all complete, not all entirely original, but all are spectacular. Two are square, nine are circular. A book devoted just to them was published in 1972.

Our clock is a smaller version of the Orpheus clocks. The decoration is similar, using the same technique and the same mythological motif taken from Ovid's *Metamorphoses*. Elements of the composition, in this and the Orpheus clocks, are taken from the same Virgil Solis sixteenth-century illustrations to *Metamorphoses*.

There are eleven known Orpheus clocks but only one Actaeon: this one!

In ancient Greek myth, Actaeon wandered away from his hunting party and stumbled onto a sacred grotto with a bubbling spring in which the chaste, virginal goddess of the hunt, Artemis, was bathing with her handmaiden nymphs. Artemis was outraged to have been seen naked by a mortal man.

In punishment for his violation, the goddess turned him into a stag, splashing water on him as she spoke the words of her curse. Actaeon first sprouted horns from his forehead before Artemis completed his transformation into a deer and placed a panicked fear in his heart. Actaeon fled and soon encountered his hunting party, who could not see him as anything but a deer. The dogs chased him until he was too tired to run any further; as he fell to his knees, he was killed by the dogs, with his companions cheering them on.

ACTAEON CLOCK
CK (CONRAD KREIZER I), GERMANY,
DECORATIONS AFTER VIRGIL SOLIS, CIRCA 1570

Very important and equally rare gilt brass circular horizontal table clock embossed with the Story of Actaeon, in the style of the Orpheus Clocks, with 24-hour striking and an early single hand stackfreed brass movement.



DETAIL OF THE MAKER'S MARK ON THE BACK PLATE

CONDITION

Case: very good, gilding very good, minimal wear, a few (original) stress cracks in the cast
Dial: very good
Hand: very good, possibly later, re-blued
Movement: very good

ESTIMATE

EUR 80.000 - 120.000



ACTAEON HUNTING PARTY



ATREMIS TURNING ACTAEON INTO A DEER



THE DEATH OF ACTAEON



MELEAGER AND ATALANTA SLAYING THE CALYDONIAN BOAR

SIGNED

Maker's punch mark "CK" within a shield on the back plate.

PROVENANCE

1. Private Milwaukee Collection
2. Time Museum (inv. 1166)
3. Important European Collection.

PUBLISHED IN

Klaus Maurice, *Die Deutsche Räderuhr*, Munich, 1976, pages 68 and 515.

MAKER'S BIOGRAPHY

Both Maurice and the Time Museum attributed the clock to Conrad Kreitzer of Augsburg.

The CK punch mark is associated with the clockmakers Conrad Kreizer and Hans Christoph Kreitzer (there are many variations of the spelling of the family name) of Augsburg. There were, in fact, several Augsburg clockmakers named Conrad Kreizer during the sixteenth and seventeenth centuries.

1. Conrad Kreizer I (probably died in 1586)
2. Conrad Kreizer II, son of Conrad I, married Catharina Baltas on October 26, 1586 and took over his deceased father's workshop that same year; his wife remarried on May 26, 1620 to Michael Debetshauser—presumably Conrad II had died before that date.
3. Conrad Kreizer III, the son of Conrad II, was born in 1587 and took over his father's workshop in 1614 after marrying Barbara Stegler on Jan. 21, 1614. Seven years later, on July 20, 1621, he married Catherina Spix, widow of one Sigmund Eckhart.
4. Hans Christoph Kreutzerer, believed to be a younger son of Conrad II, inherited his father's workshop in 1622, marrying Catharina Haym that same year; he married again, on November 27, 1651, to Susanna Hilsenbeck, widow of Johann Jakob Rehlin.
5. Conrad Kreyzerer, whose relationship to the other Conrads is unclear, married Barbara Steglerin on January 21, 1614 and Catharina Spix, widow of Sigmund Eckhart, on July 20, 1621.

A Conrad Kreizer is also known to have worked in Straßburg and was buried in Amsterdam in 1658—it is not clear which Conrad this might have been, probably the one from above (5).

Baillie lists a Kreizer watch, in cross form with a crystal case, dials of silver and gold, and engraved with the instruments of the Passion, dating from about 1600 in the Vienna Treasury, and an octagonal watch from about 1600 in the Victoria & Albert Museum, while Abeler mentions clocks at Vienna, La Chaux-de-Fonds and Moscow. The collection of Prince Pierre Sotlykoff included an oval bombé rock crystal watch by Conrad Kreizer.

DIMENSIONS

14.5 cm Ø, height 7.6 cm.

FUNCTIONS

Hour striking, alarm, hours.

CASE

Two-part gilt tambour, side decorated in relief with hunting scenes depicting the story of Actaeon and the Calydonian boar hunt, and with "sand dollar" opening for sound; detachable base cover with skeletonized opening for the sound, three pomegranate feet.

DIAL

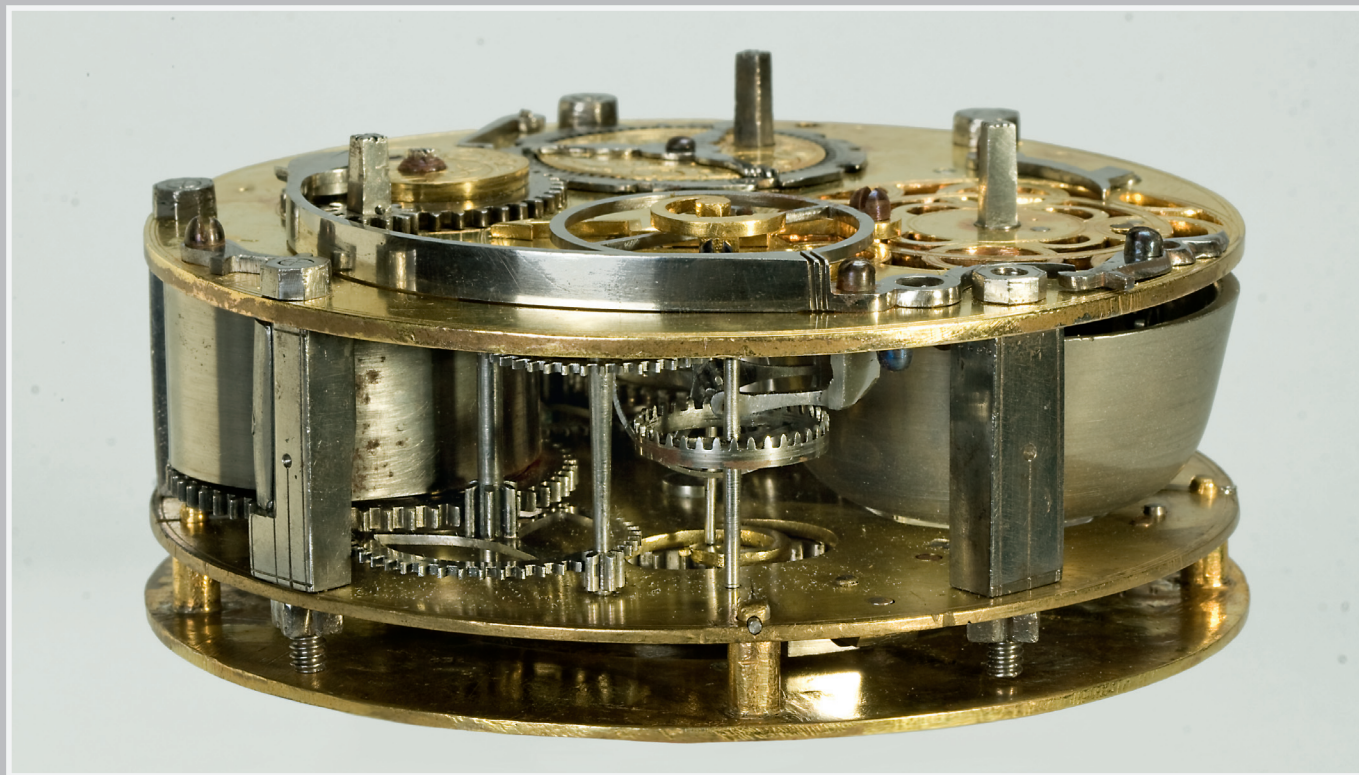
Gilt brass, Roman hours repeated twice, half-hour T marks, inner 24-hour Arabic scale with German Zs for the 2s, center with revolving alarm disk with repeated twice Arabic numerals from 11 to 12 and decorated in the center with wind rose.

HAND

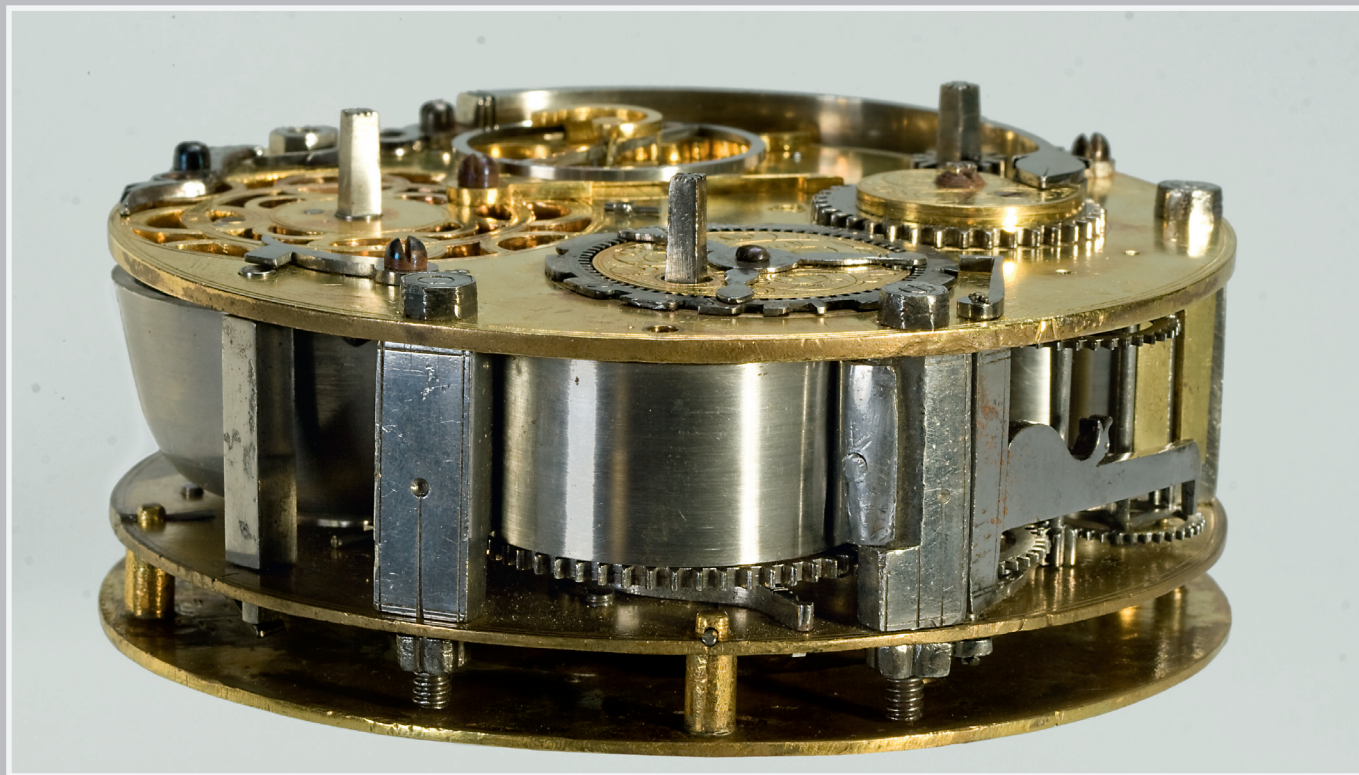
Single blued steel ranseur.

MOVEMENT

Circular (13.3 cm Ø), full brass plates with gilded back plate skeletonized over the bell, all parts between the plates steel except the striking train brass fly, square pillars, open springs and C-shaped stackfreed on the going train, open springs for the striking and alarm, verge escapement, two-arm steel balance controlled by hog's bristle regulator, C-shaped brass cock, steel count wheel on the back plate, two-wheel verge-type alarm mechanism enclosed within the bell mounted between the plates, with vertical release mechanism.



VIEW OF THE MOVEMENT



VIEW OF THE MOVEMENT



VIEW OF THE BACK PLATE WITH STEEL COUNT WHEEL, OPENING FOR SOUND AND STEEL BALANCE

LOT 25

SOUTHERN GERMANY, 1575

Important early gilt brass Memento Mori tower-form table clock striking hours, with alarm and a single hand steel movement.

"Hodie Mihi, Cras Tibi", engraved on the dial, is a Latin Memento Mori motto, "Today Me, Tomorrow You", reminding the viewer that eventually Death comes for us all.

SIGNED
Dial plate.

DIMENSIONS
Height 20 cm, base 12 x 12 cm, body 7 x 7 cm.

FUNCTIONS
Hour striking, alarm, hours, striking indication dial.

CASE
Rectangular, gilt brass with ornate attached corner columns, overall decorative engravings include reclining male figure on front, regal woman on one side, regal man on other side, floral and leafy engravings on back; bell surmounted by fluted bulb finial and four long draping leaves, with gilt brass straps curving over bell and terminating in tight coils at the corners of the case top; standing on a dark wood base, alarm side panel with striking correction aperture, with four gilt brass bun feet, left panel with striking correction pin-hole with protruding pin.

DIAL
Applied gilt brass, Roman hours, star half-hour divisions, inner quarter hour divisions, center with gilt brass revolving alarm disk with Arabic hours with German Zs for the 2s; reverse with striking dial directly on the plate, with Arabic hours.

HAND
Blued steel beetle.

MOVEMENT
Two-tier vertical four-post cage (9.7 x 5.4 x 5.4 cm), all steel except for newer barrels, fusees, and alarm train, square (in cross-section) posts, fusee and guts on both trains, verge escapement, two-arm balance with hog's bristle regulator protruding to the left side of the case, two-wheel verge-type alarm set in the going train tier.



VIEW OF THE STRIKING DIAL

CONDITION
Case: very good, possibly re-gilded
Dials: very good
Hands: very good, possibly later
Movement: very good, back to balance and hog's bristle regulator, restorations

ESTIMATE
EUR 15.000 - 20.000



LOT 26

UNSIGNED, GERMANY, CIRCA 1560

An important, large, gilt copper square horizontal table clock striking hours, with alarm and single hand steel movement with foliot.

A remarkable clock, both for its size and its early age, as well as its execution.

DIMENSIONS

Height 11 cm, width 24 cm, depth 24 cm.

FUNCTIONS

Hour striking, two striking modes, alarm, hours night reading.

CASE

Square, gilt brass, two-part, sides embossed with foliate and interlace arabesque pattern, flat columns in corners, circular opening for sound with laurel leaf framing and interlace lattice, laurel leaf border on bezel; detachable base with large skeletonized aperture for sound and three small ones for winding, cherub head feet.

DIAL

Gilt brass, twice from I to XII, star half hours, inner 24-hour Arabic hours with German Zs for the 2s with quarter hour divisions, outermost night touch knobs, center with revolving alarm dial with Roman hours repeated twice from I to XII with arabesque center.

HAND

Varied thickness forming a decorated pattern.

MOVEMENT

Square (21.5 x 21.5 cm), full plate, back plate etched with arabesque pattern, skeletonized aperture for the sound, all steel except the 12-hour count wheel and barrel walls, square column pillars, fusee and gut on both trains, verge escapement, steel foliot with circular ends, hog's bristle regulator, S-shaped pinned cock, four-wheel train, very clever provision for striking in a 12-hour mode or in a 24-hour mode:

By default it is in the 24-hour mode. The locking lever is spring-loaded. Both sides are fitted with locking levers; the 24-hour count wheel is mounted under the dial and is driven from a four-leaf (lantern) extension of the second striking wheel. In this mode the other locking levers misses the 12-hour count wheel, which is on the back plate. When the lift lever is pushed in the 12-hour mode via a lever fitted on the back plate with its end pointing to "12" or "24", the 24-hour locking lever is pushed off the 24-hour count wheel and the other one engages the 12-hour count wheel. Going barrel, two-wheel alarm train with contrate wheel on the barrel, vertical release lever, the 12-hour count wheel is driven from the other side of the same second striking wheel but with a pinion of eight leaves.



DETAIL OF BACK PLATE WITH APERTURE FOR SOUND
AND 12-HOUR COUNT WHEEL

CONDITION

Case: very good

Dial: very good

Hand: very good

Movement: very good

ESTIMATE

EUR 100.000 - 140.000

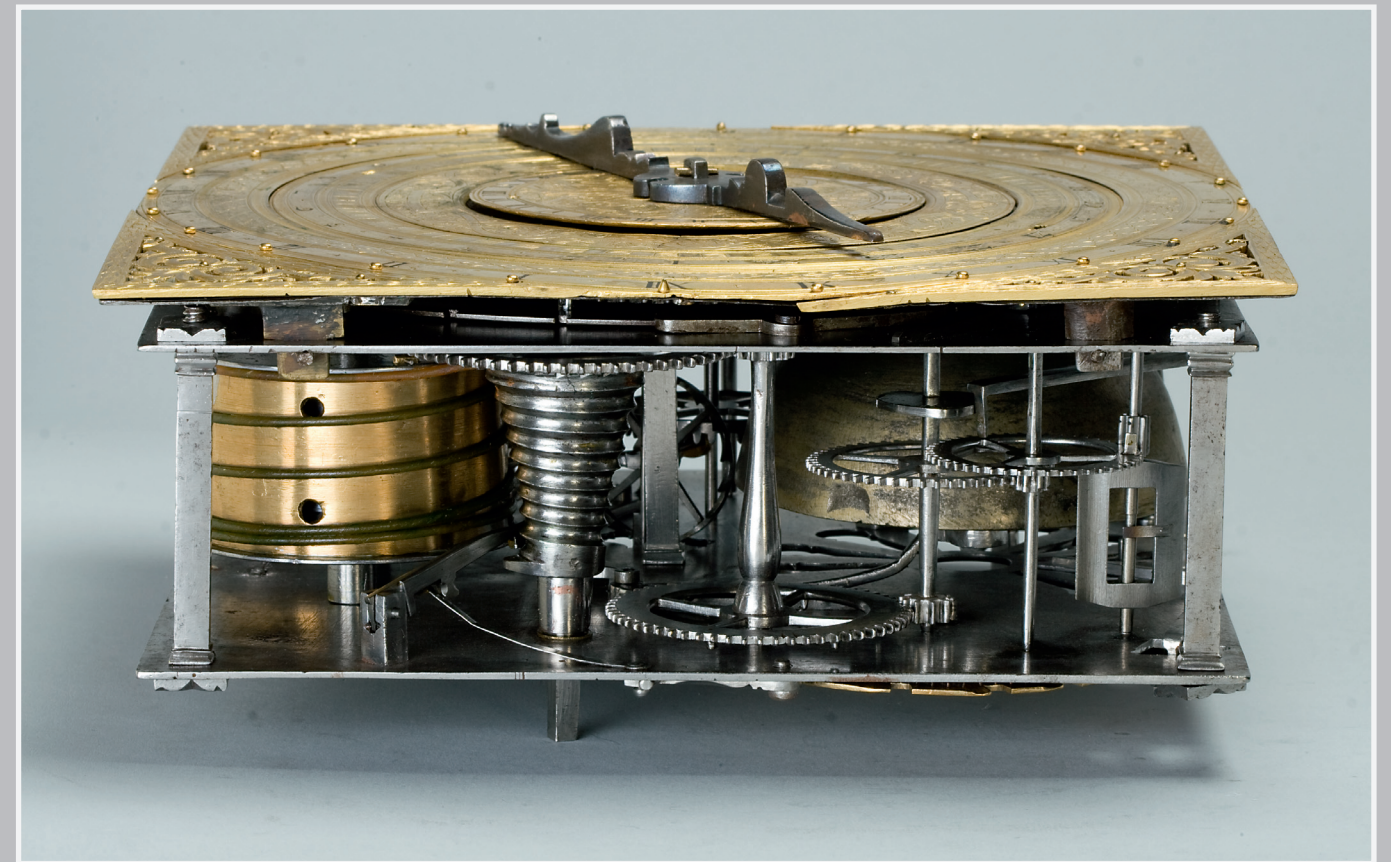








VIEW OF THE BACK PLATE



VIEW OF THE MOVEMENT



VIEW OF THE MOVEMENT



LOT 27

SIGNED H.E./W., PROBABLY H. EMMOSER,
VIENNA (WIEN), CIRCA 1620

Recently discovered, extraordinary, highly important and impressive, one of the earliest known precision clocks with 15-minute remontoir, cross-beat escapement, *Grande et Petite Sonnerie*, annual perpetual calendar, early minute hand, diagram of aspects, Zodiac, position of the sun in the Zodiac, and phases and age of the moon, in the form of a gilt brass and ebony revolving monstrance.

The great astronomers of the Renaissance, in particular Tycho Brahe, needed precise methods of measuring time. Kepler, with astronomical data gathered by Brahe, was able to discover the rules governing the motions of the planets. Brahe, being wealthy, was able to afford the best instruments of the day. In his observatory, erected in 1576, there were numerous new types of instruments, including at least four clocks. They were for the most part made in Kassel, the capital of Hesse. The four clocks differed from others in that they had minute and second hands. These were not the standard clocks of the period. They were vastly superior, built by the most skilled craftsmen of the time.

This statement calls for a note of explanation. During the Renaissance, the clockmakers were associated in guilds – a legal body which had the rights to impose rules and standards on the clockmakers' production. These rules governed most of the clockmakers, but not all. There was a small group of the best who worked outside the guilds for local sovereigns. It was due to the talent of these few makers that Tycho Brahe, as well as Kepler, were able to achieve their successes, so much in advance of their times. William IV, in a letter to Tycho Brahe in 1586, stated that these clocks, while used to measure the latitude of Orion, varied less than a minute between culminations.

The best known was Jobst Bürgi (1552-1632), who, in 1579, was appointed as a clockmaker for Landgrave William IV of Hesse and worked in Kassel. The other, we believe, was the maker of this clock, who signed it only by his initials H.E./W., where "W" indicates the city, most likely Wien (Vienna), the capital at the time of the Holy Roman Empire and a center for arts and sciences. Bürgi became so famous that in 1603 the Emperor Rudolf II asked Landgrave Moritz, the successor of Wilhelm IV, to allow Bürgi to move to the imperial court, which until 1620 was based in Prague. The emperor deemed Bürgi's contributions so important that he ennobled him in 1611.



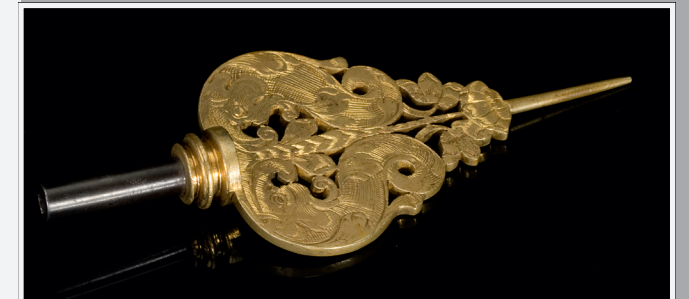
VIEW OF THE MAKER'S INITIALS

CONDITION

Case: very good, small repair
Dials: very good
Hands: very good
Movement: very good

ESTIMATE

EUR 250.000 - 350.000



The emperor, in his early years, had a clockmaker named Gerhard Emmoser (died November 1584 in Vienna), who without doubt must have been familiar with Bürgi's remarkable clocks. We believe that this clock was made by Emmoser's son, who might even have had an opportunity to be Bürgi's apprentice. It was only natural that a son of an Imperial clockmaker would study under the best.

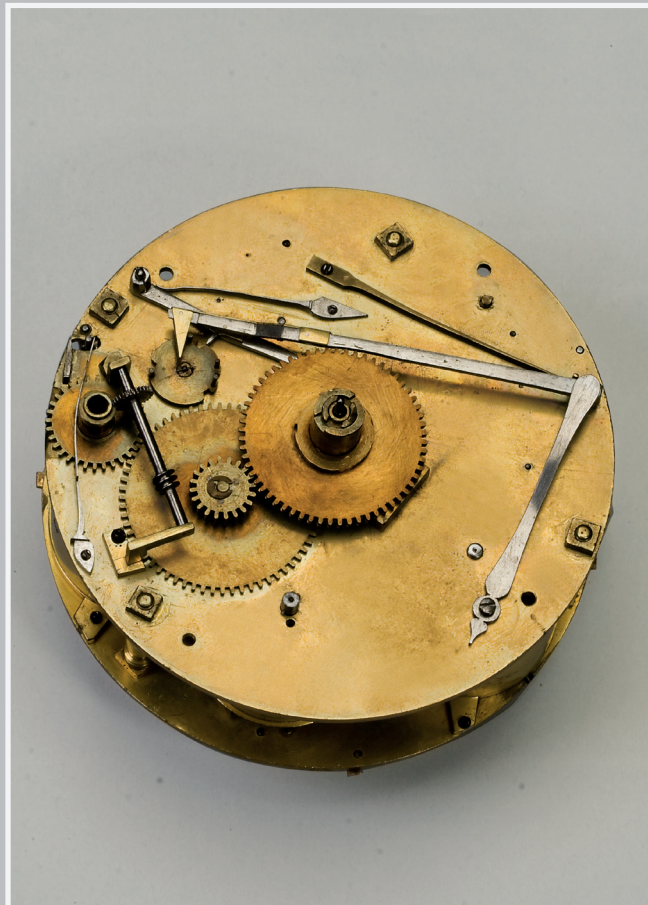
Among the cross-beat escapement clocks with remontoir which are known to us (aside from this one), all but one were made by Bürgi. That one was not signed and has been attributed to Hans Buschmann. However, it would not be much of a surprise to find that, in fact, it was made by the same maker as this clock.

Furthermore, our clock is the most spectacular among this group of the eight clocks. Its form is the most magnificent and its remontoir is the most advanced, with a small winding period of fifteen minutes, the same as the Bürgi masterpiece, his famous rock crystal clock made for Prince Carl I of Liechtenstein, between 1604-1610.

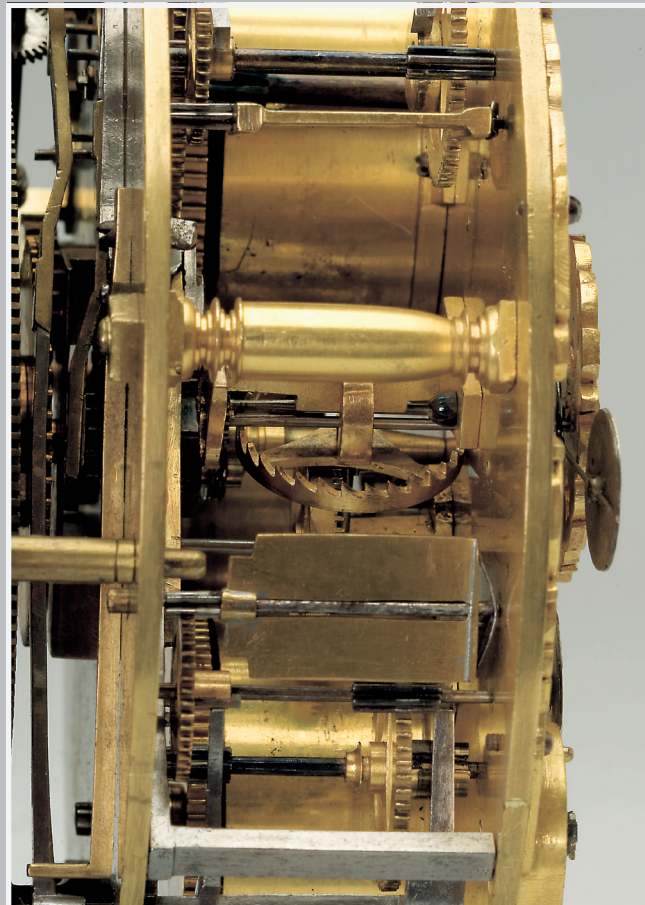




VIEW OF THE BACK PLATE



VIEW UNDER THE DIAL



SIDE VIEW OF THE ESCAPEMENT

There are only a few clocks from this period with such accuracy, technical advancement, and importance for the history of horology:

1. Jobst Bürgi, Prague, 1604, movement with weight driven remontoir and cross beat escapement. Now in the Dresden Staatlich Mathematisch-Physikalischer Salon.
 2. Jobst Bürgi, Prague, 1604, movement with remontoir and cross-beat escapement. Now in the Kassel Staatliche Kunstsammlungen, Astronomisch-Physikalisches Kabinett.
 3. Jobst Bürgi, Prague, 1622 - 1627, Rock crystal clock, movement with remontoir driven by the quarter striking, two balances, made for Prince Carl I of Liechtenstein. Vienna Kunsthistorisches Museum.
 4. Jobst Bürgi, planetary clock, weight driven remontoir and cross-beat escapement. Now in the Vienna Kunsthistorisches Museum.
 5. Signed Jobst Bürgi, circa 1610, movement with remontoir and cross-beat escapement. Private collection.
 6. Signed Jobst Bürgi, circa 1620, movement with remontoir and cross-beat escapement. Private collection.
 7. Attributed to Hans Buschmann, Augsburg, circa 1650. Movement with remontoir and originally cross-beat escapement (now missing). British Museum.
 8. This clock
- They all have two things in common: remontoir and cross-beat escapement.

REMONTOIR

As we have stated before, the verge escapement, the only one known at the time, is very sensitive to the variations of the motive power. When the mainspring is wound up and the momentum exerted on the escapement is large, the clock will run faster, and slower when the momentum is smaller with the mainspring wound down. The fusee, which in theory could equalize these variations, in practice does so only to a certain extent due to the setting of the spring and the practical difficulties in perfect forming of the cone.

With the weight driven clocks, the power variations are less drastic, but still exist due to the increased weight of the cord with the drop of the weight (as noted already by Tycho Brahe).

To solve the problem, Bürgi invented an ingenious mechanism which utilizes only the small center part of the mainspring to supply the power to the escapement. The center of a mainspring delivers a fairly uniform momentum. In his first remontoirs, which had a frequency of several hours, Bürgi practically eliminated only the extremes of the mainspring.

Within a few years he refined the design, and the clock we can compare ours to – his masterpiece made for Prince Carl I of Lichtenstein, already had a fifteen minute remontoir, assuring that the power variations were very small.

After Bürgi, to our knowledge, only five other Renaissance clockmakers ever attempted to build one: Michael Wagner of Breslau (Wroclaw), Christoph Margraf of Prague, Johann Sayller of Ulm, Hans Buschmann of Augsburg, and the maker of our clock “H.E.” most likely of Vienna (Wien). The invention of remontoir revolutionized clockmaking. It made clocks a reliable and accurate instrument allowing for accurate timing of astronomical observations.

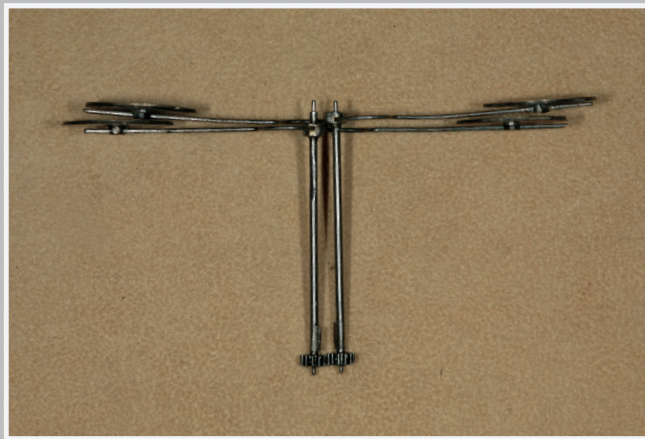
CROSS-BEAT ESCAPEMENT

The largest problem for a verge escapement is its recoil; that is, moving the train slightly back with each beat. When a verge pallet drops on the escape wheel tooth, the opposite tooth falls on the other pallet. This pallet keeps pushing it back (recoiling) until the balance's (or foliot's) inertia goes to zero. Only then does the escape tooth begin giving impulse to the balance. All this backwards movement is a waste of the escapement's energy.

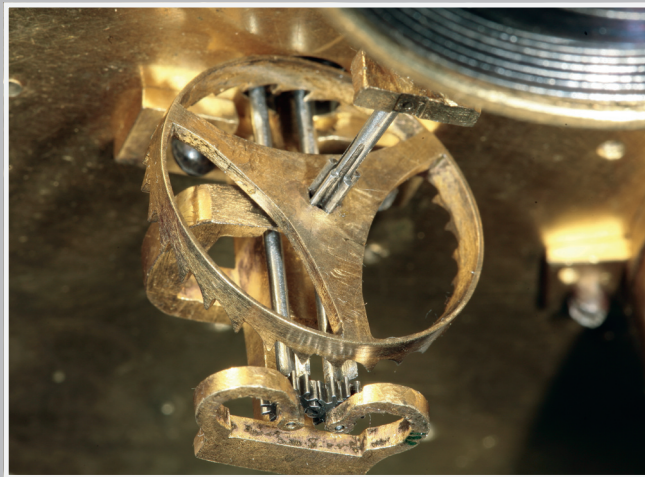
On top of that, the verge escapement is difficult to adjust. Once made, there is not much that can be done to adjust it, aside from a clumsy way of controlling its depth. To minimize these faults Bürgi invented (possibly based on an already-known device for water pumping) a system in which the adjustment to the escapement is easy and in which it is possible to minimize its inherent faults. The angle between the pallets is adjustable by turning the friction-fit arbor pinions, and the depth of the engagement is adjustable by bending the lower C-shaped balance bridge.

The invention of the cross-beat escapement was a serious improvement in the accuracy of mechanical timepieces. It had far-reaching scientific consequences. After Bürgi, no more than ten other clockmakers used the escapement: in Augsburg Hans Buschmann, Matthäus Hallaicher, Nikolaus Planckh, and Hans Christoph Kreitzer; in Munich only Georg Mayr; in Schleswig Nikolaus Radeloff; in Arnstadt probably Hager; at Brussels Franziskus Schwarz; and our “H.E.” probably in Vienna.

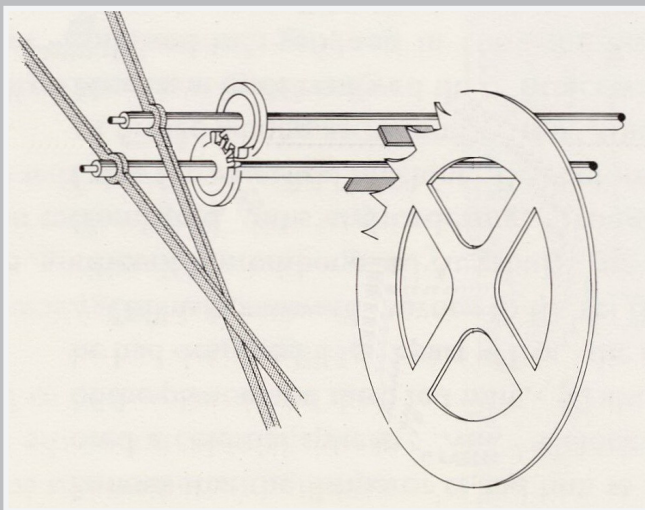
The number of clockmakers who combined cross-beat with remontoir is restricted to maybe three, possibly just two: Bürgi, and the maker of our clock. Clocks fitted with cross-beat escapements became known as “Prague clocks”, as the imperial court was in Prague before moving to Vienna in 1620. Extremely rare, such clocks are almost unheard of on the market. They remained so extraordinary and rare that as late as 1734, Jean-Baptiste Dutertre of Paris presented a double pendulum clock based on the cross-beat escapement to the French Academy of Sciences.



CROSS-BEAT FOLIOT WITH STAFF



UNDERSIDE VIEW OF THE CROSS-BEAT



DRAWING OF THE CROSS-BEAT ESCAPEMENT

SIGNED

"HE/W" engraved on the back plate.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 110.

PUBLISHED IN

La misura del tempo, Italy, 2005, p. 421.

DIMENSIONS

Height 64 cm, base 32 (corner to corner), upper revolving base 22 cm (corner to corner).

FUNCTIONS

Annual perpetual calendar, *grande sonnerie*, *petite sonnerie*, alarm, planetary aspects, Zodiac, position of sun in Zodiac, phases of the moon and its age, hours, minutes.

CASE

Gilt brass, monstrance form, personifications of art and astronomy standing on winged caryatids above grotesque faces on either side of dials; upper dial framed by Tuscan columns, sides with pierced floral pattern, tall urn finials at corners surrounding tower-shaped dome with pierced flat colonnade on lower level and a second on the upper level; winged caryatids on either side below main dial and attached to turned stem, which stands on ball feet; glazed hinged door on back; octagonal dark wood base, curved sides with gilt brass floral escutcheons, gilt brass ball finials at corners, gilt brass underside with drop finials in centers and legged disk feet at corners.

DIAL

Silver, (from outside going inside): Roman hours, annual perpetual track with 365 divisions with Arabic numerals (Zs for 2s), months with indications of the number of days, 360-division Zodiac track with Arabic 5° Arabic markers, Zodiac signs with corresponding symbols, ring with Zodiac names, bronze gilded disk with a pointer indicating date (dies mensis), silver phases of the moon disk with Arabic moon age scale (with numeric 2s) and with gilt brass hour hand, gilt brass planetary aspect disk. Above, silver disk with Roman hours and inner gilt brass alarm disk with Arabic hours having Zs for the 2s.

HAND

Steel poker, ranseur.

MOVEMENT

Circular (14.6 cm Ø), gilt brass full plate, baluster pillars, 15-minute remontoir with going barrel and chain wound by the quarter striking train, remontoire lever with very strong spring back (possibly bronze) riveted to the plate, fixed barrels for the hour and quarter striking, vertical shift lever for the *grande et petite sonnerie* (striking) with switch cam on the back plate controlled by a steel hand, cross-beat escapement with two foliots terminated with adjustable silver disks with gilt brass cock pierced and engraved with wild strawberries matching the decoration of the applied movement securing plates. The top of the clock with verge-type alarm mechanism with fixed barrel, alarm disconnected by a hand on the back.



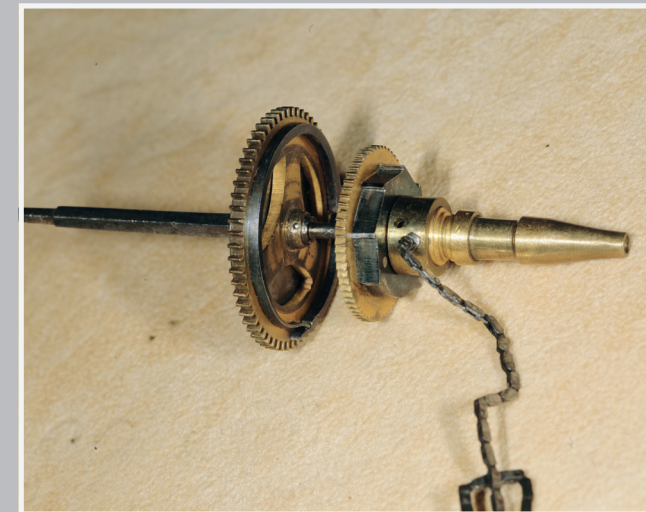
VIEW OF TOP OF CLOCK HOUSING THE ALARM MECHANISM



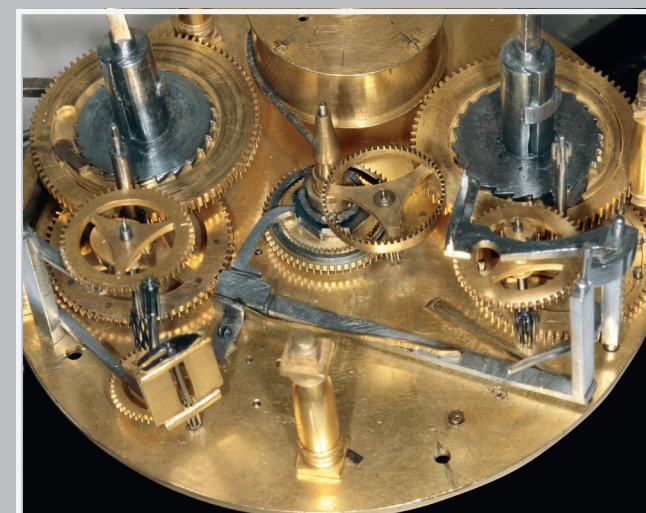
DETAIL OF BACK PLATE WITH COCK AND CROSS-BEAT FOLIOTS



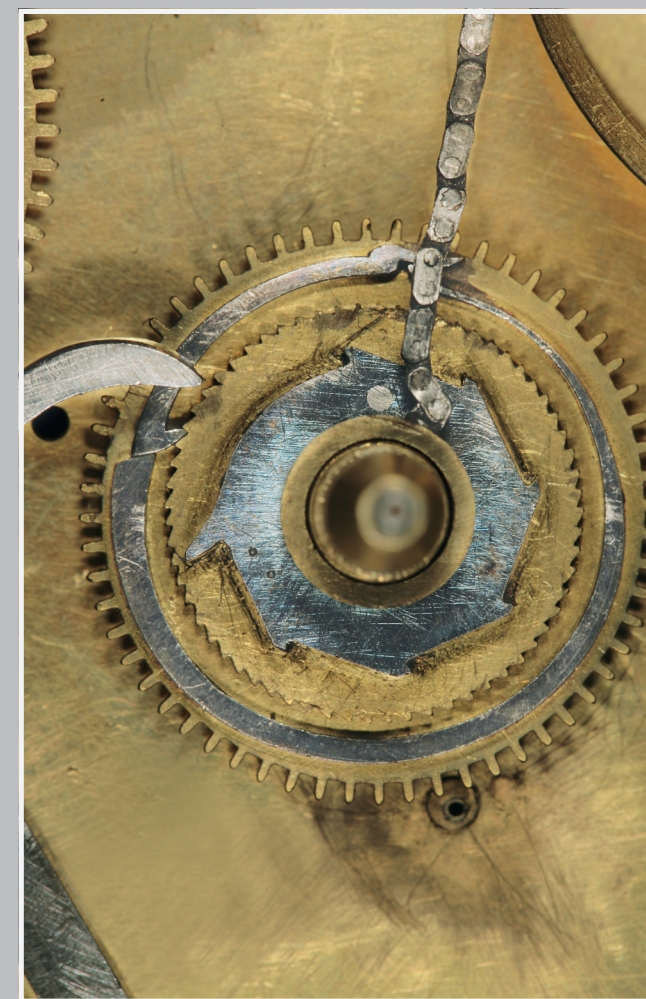
DETAIL OF REMONTOIR MECHANISM



REMONTOIR ASSEMBLY



SIDE VIEW OF THE REMONTOIR MECHANISM

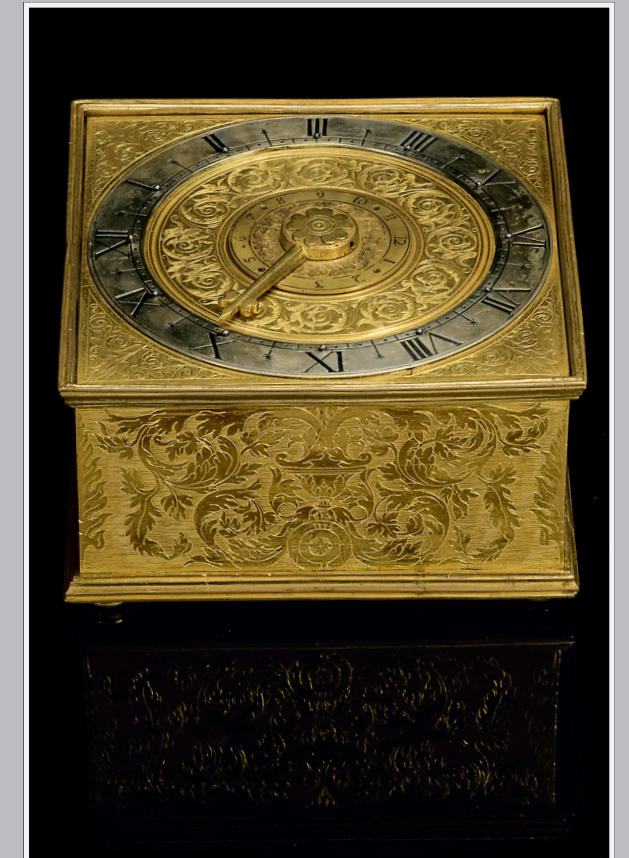


CENTER/REMONTOIR RATCHET WHEEL AND WINDING CHAIN
NOTICE ONE MISSING TOOTH (SAFETY FEATURE)

LOT 28

ATTRIBUTED TO HANS GASTEIGER,
MUNICH, CIRCA 1560

Important, early, gilt brass square
horizontal table clock striking hours, with
alarm and a single hand steel movement.



VIEW OF THE LEFT SIDE

There was only one Munich master with the initials "HG". Therefore, the attribution of this clock is easy. There are a few German timepieces from the same period, including one watch in the Louvre, with the "HG" punch mark. It has been attributed to Gasteiger; however, none is accompanied by a town punch, as is our clock making such attribution risky and highly questionable. It is possible, though, that the other mark might be also Gasteiger's, used while he was working in Vienna.

SIGNED

Punched with maker's mark and town mark on the back plate.

MAKER'S BIOGRAPHY

Hans Gasteiger (Gastinger) is listed by Abeler in Munich and Vienna, 1545-1578, with a square astronomical table clock, dated 1562, at one time in the collection of Prof. Alfred Pringsheim (father-in-law of Thomas Mann).

DIMENSIONS

Height 7 cm, width 12 cm, depth 12 cm .

FUNCTIONS

Alarm, hour striking, hours night reading.

CASE

Two-part square, gilt brass, sides engraved with scrolling plants, profile portrait of bearded man, opening for sound with delicate six-petal pattern, detachable base engraved with leaf patterns, with three winding apertures and skeletonized opening for the sound below the bell, four small bun feet.

DIAL

Silver disk with Roman hours, star half-hour and inner quarter hour divisions, center with gilt brass revolving alarm disk with Arabic hours, gilt brass dial plate engraved with scrolling.

HAND

Single gilt brass *fleur-de-lis*.

MOVEMENT

Square (11.25 x 11.25 cm), all steel, full plate with turned baluster pillars, back plate with skeletonized opening for the sound over the bell, two-wheel alarm with going barrel, fusee and gut on both trains, all parts steel except brass barrel covers and set-up wheels, verge escapement with two-arm balance and hog's bristle regulator, single bell for striking and alarm, both hammers inside the bell.

CONDITION

Case: very good, expected wear to the gilt, some repairs
Dial: very good, alarm disk possibly later
Hand: very good
Movement: very good, guts should be replaced

ESTIMATE

EUR 40.000 - 60.000





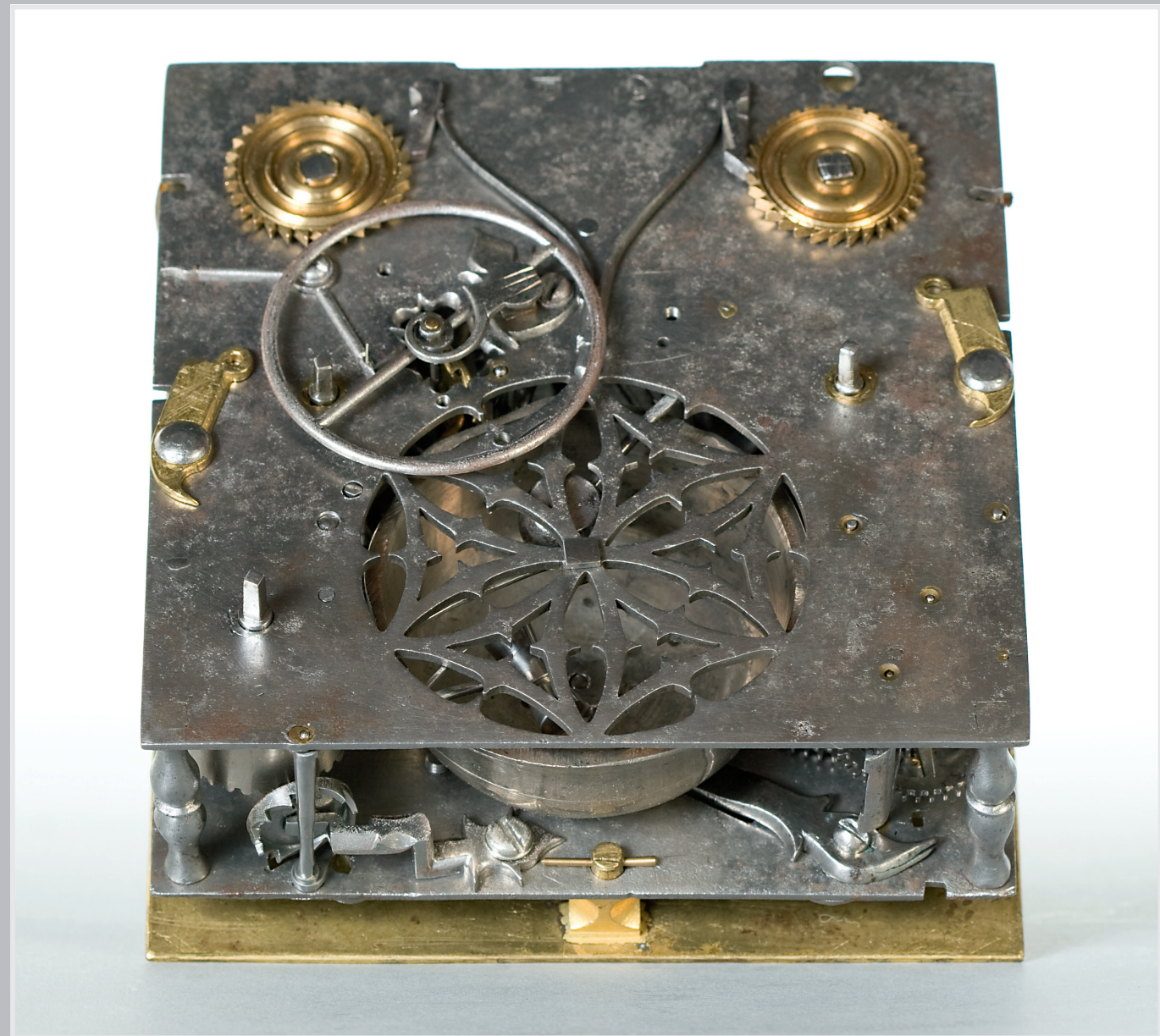
MAKER'S MARK ON BACK PLATE



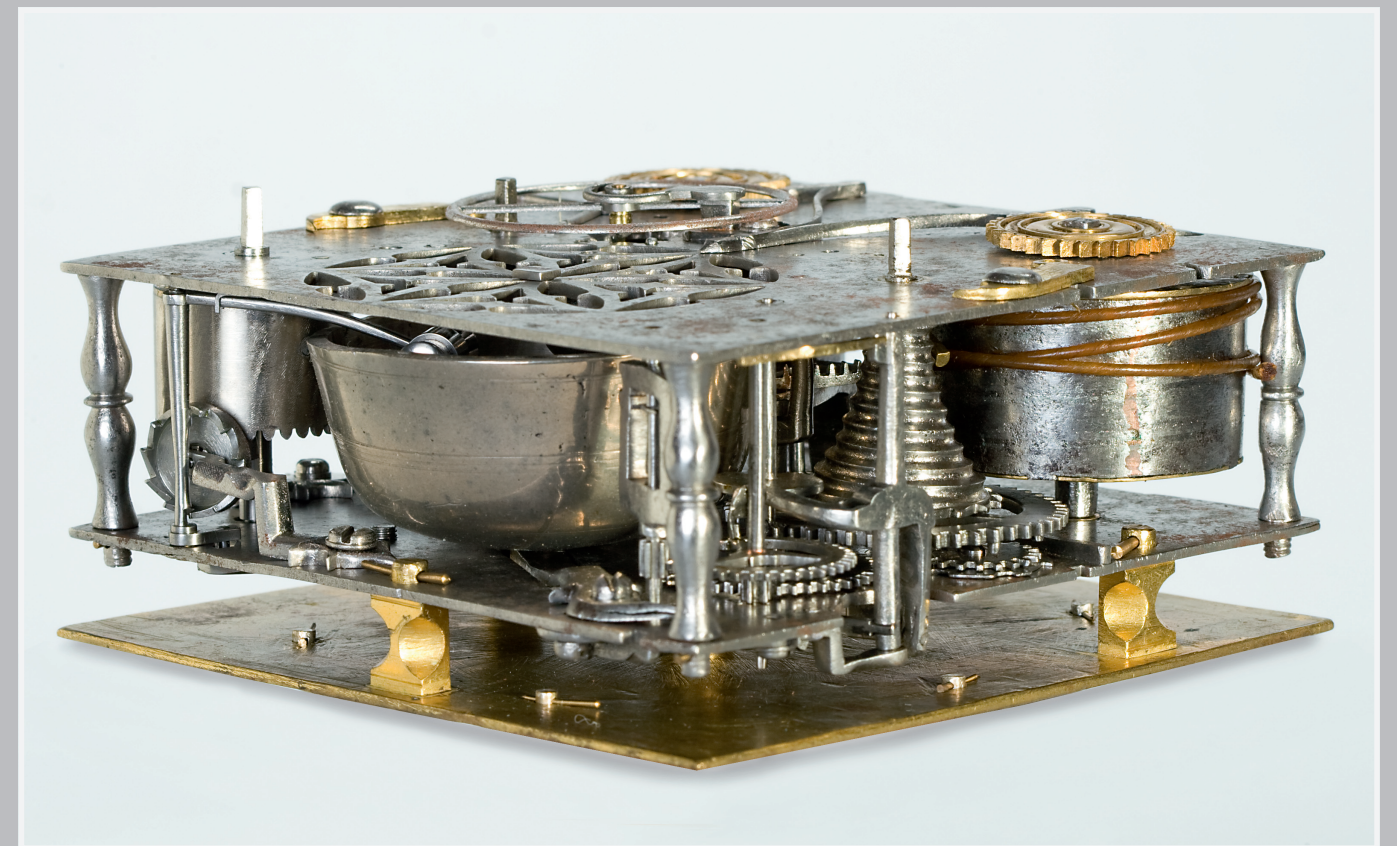
TOWN MARK ON BACK PLATE



STEEL FUSEE CORE FORMED FOR A GUT



VIEW OF BACK PLATE WITH OPENING FOR SOUND, BALANCE AND HOG'S BRISTLE REGULATOR



VIEW OF MOVEMENT WITH BELL

LOT 29

MATHIEU BACHELET, PARIS,
DECORATIONS AFTER ÉTIENNE DELAUNE,
CIRCA 1580

An important and exceptionally rare gilt brass circular horizontal table clock with six-hour striking, alarm, and single hand.

CONDITION

Case: very good, tight base, expected some wear to the gilt
Dials: very good, alarm disk possibly later
Hand: very good, possibly later
Movement: very good, possibly later

ESTIMATE

EUR 50.000 - 80.000

French timepieces from the 16th century are very rare. The French developed their own counterpart to the German horizontal table clock in a form exemplified in this clock: a round horizontal case with a pierced dome housing the bell. Although there are at least two similar clocks known that were signed by English makers, and a few by German makers, the rest of these types of clocks are always signed by French makers. In fact, the two English signed clocks can safely be assumed to have been imported from France (either the entire clocks or just the cases).

The case is decorated very much in the French style, including a strapwork form, very typical for Parisian makers, on the base. It can be found in numerous French clocks from the period. For example, the museum in La Chaux-de-Fonds has a tambour case signed by Parisian maker Fleurent Valeran, circa 1550, with virtually the same strapwork decoration.

This clock differs from the others in its class in its striking system. It strikes with a six-hour mode: the clock strikes the first six hours in the usual way, then at 7 o'clock it reverts to one blow, through to six blows at 12 o'clock. The system saves power and allows for longer duration. It raises the hammer 84 times during a day, versus 156 in the normal 12-hour striking system.

The six-hour striking system has been known since 500 A.D. in water clocks such as the famous, complicated Hercules Clock of Gaza; however, during the Renaissance, it was most often used in Italy, which suggests that the clock might have been ordered by a wealthy Italian client. Bachelet's clientele, judging by one of the most important French clocks at the Louvre, was impressive. The clock at the Louvre belonged to Henri III, the king of France and Poland.

There is only one similar clock by Bachelet known, having the same shape and same functions but with the more usual 12-hour striking plan and with a smaller diameter of 10.7 cm. It was in the Dr. Antoine-Feill Collection, formed at the turn of the 19th and 20th centuries, and later, up to 1981, in the Dutch Boon Collection, bought by The Time Museum and sold in 2004.

SIGNED

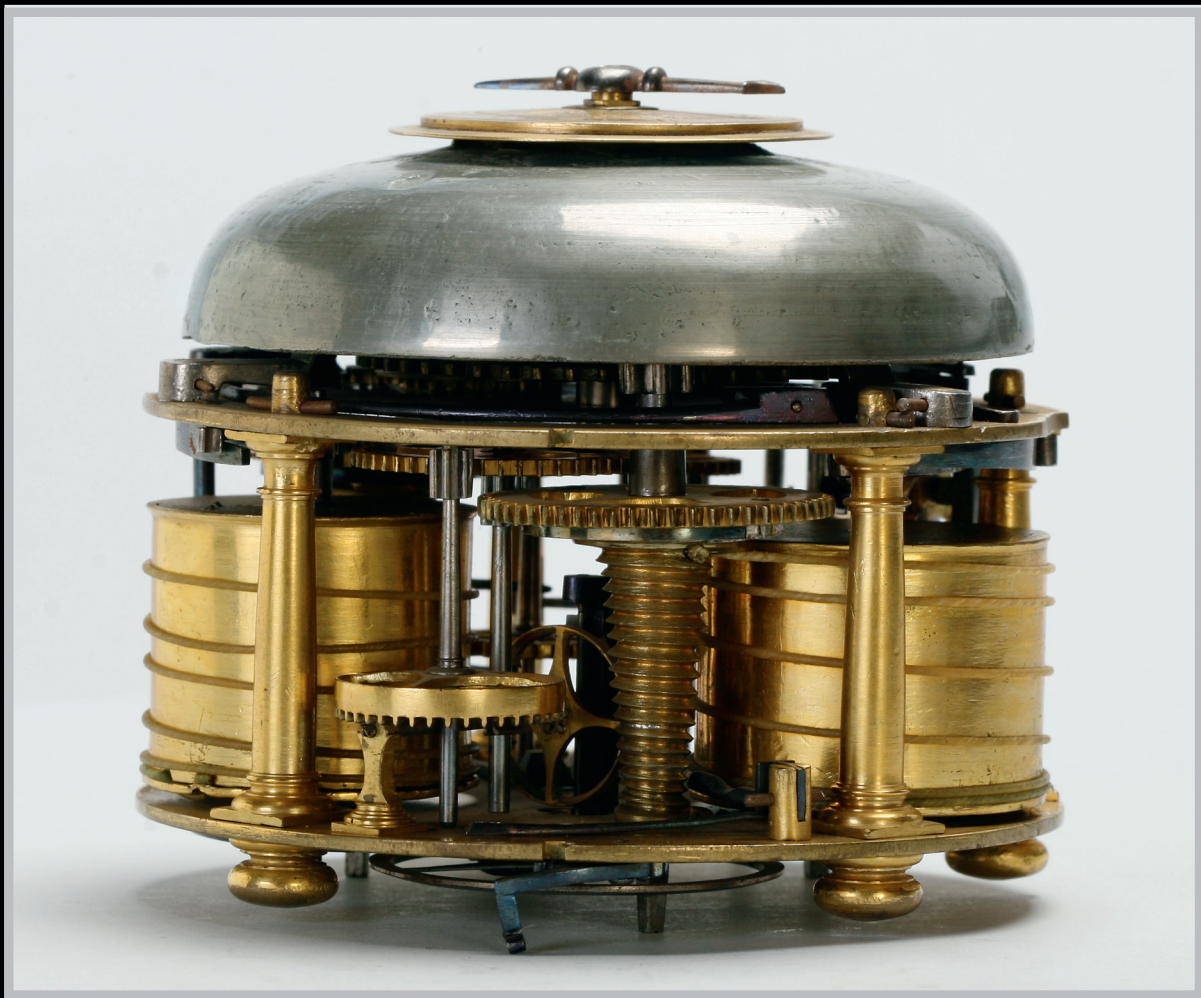
Punched with maker's mark on the back plate, signed in full inside the base.

PROVENANCE

L'Art de l'Horlogerie en France, Antiquorum, Geneva, November 14, 1993, Lot 3



MAKER'S MARK ON BACK PLATE



VIEW OF BELL UNDER DIAL, AND MOVEMENT



VIEW OF THE SIDE AND THE BACKCASE

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 92.

PUBLISHED IN

La misura del tempo, Italy, 2005, pages 404-405.

MAKER'S BIOGRAPHY

Mathieu Bachelet was a 16th century French clockmaker in Paris, who established his shop in l'Île de la Cité in 1580. The French National Archives contains a document dated July 17, 1584 which records that clockmaker Mathieu Bachelet transferred his lease for a space in the court of the Palace, against the wall, in front of the grand room, fifth down from the Concierge, to Jacques Jourdain, Master Illuminator. The records of the church of Saint-Severin in Paris mention Bachelet as being married to Catherine Langelier, with whom he had daughter, who was baptized at Saint-Severin in 1577.

RELATED BIOGRAPHY

Étienne Delaune (ab. 1519 - 1583) was a master goldsmith who worked for France's Henry II during the 1550s and later published engraved ornamental designs influenced by the Italian artists of the Fontainebleau School that became one of the most popular among contemporary craftsmen for patterns for decorations. Delaune, a Protestant, fled Paris following the 1572 Saint Bartholomew's Day Massacre, taking refuge in Strasbourg until returning to Paris in 1580. Delaune was highly influential, not only during his time working for Henry II, but also for many decades and even centuries afterwards. His engravings were copied and imitated throughout northern and eastern Europe, and his style was revived in France by Jean Berain in the 17th century and Antoine Vechte in the 19th century.

DIMENSIONS

13.8 cm Ø, height 10.8 cm .

FUNCTIONS

Hour striking, alarm, hours.

CASE

Two-part, the side with eight vignettes engraved with scenes of the Four Seasons alternating with the Four Elements, after Étienne Delaune, all within continuous intertwining strap work with grotesque pattern within the corner loops, hinged door for checking fusee and gut (earliest power-reserve indicator), pierced and engraved dome, friction-fit base engraved with grotesque arabesque pattern.

DIAL

Gilt brass, integral part of the case with Roman hours and star half-hour marks, revolving center alarm disk (possibly later) with Arabic hours, engraved with zephyr and cornucopias.

HAND

Single steel arrowhead.

MOVEMENT

Circular (12 cm Ø), full gilt brass plates, gilt brass round column pillars, fusee and gut on going and striking trains, two-wheel going-barrel verge-type alarm with steel contrate wheel set on the barrel, four-wheel-train verge escapement, two-arm steel balance controlled now by $\frac{3}{4}$ -coil straight spring with linear screw type regulator used later in France by Gloria of Rouen, S-shaped blued steel pinned cock, the back plate with four bun feet to prevent damage to the balance.



FUSEE WINDOW TO VIEW THE STATE OF THE WINDING AND TO EXAMINE THE CONDITION OF THE GUT.

LOT 30



KING'S COAT OF ARM



KING'S COAT OF ARM



Frederick Augustus (Dresden 1670-1733) was Prince-Elector of Saxony and, as Augustus II the Strong, King of Poland and Grand Duke of Lithuania. He earned his nickname through his physical strength, but he was also a great patron of the arts. Augustus developed his native city of Dresden, capital of Saxony, as a cultural center and constructed palaces at Dresden and Warsaw. The Zwinger Palace, in Dresden, is home to the specialist art collections created there by Augustus beginning in 1720. He was also responsible for the establishment of the famed porcelain factories at Meissen and Dresden, using his personal collection of Chinese porcelain to help unlock the secrets of its manufacture.

Augustus II's coat of arms, as seen on this clock, combines the coat of arms of Poland surrounding the shield of the Elector of Saxony (which, in turn, combines the crossed swords of the Arch-Marshall of the Holy Roman Empire and the coat of arms of Saxony).

The clock comes from the period of Augustus' great-grandfather, Johann Georg I (1585 - 1656), who was Elector of Saxony from 1611 to 1656, and who was also born in Dresden. The clock apparently descended through Frederick Augustus's family – when the King inherited it, he had his coat of arms put on it.

It is interesting to find the initials "SA:HA" along with Dresden. Haug was an Augsburg clockmaker who, apparently, at one point, moved to Dresden, either on his own, or at the request of the Elector of Saxony, the great-grandfather of King Augustus II. The latter is more likely, due to the fact that this clock became the property of the Elector, which suggests his sponsorship of Haug.

The occurrence of clock making collaborations and/or clockmakers travelling between Dresden and Augsburg is well documented. For example, Martin Feyhel, in the 16th century, is known to have worked in Dresden and Augsburg.

SIGNED

On the back plate in form "SA:HA", on the bezel: "Sa:Ha in Dresden".

PROVENANCE

King Augustus II the Strong, by inheritance.

MAKER'S MARK AND SIGNATURE



SAMUEL HAUG, AUGSBURG AND DRESDEN,
PROPERTY OF KING AUGUSTUS II
THE STRONG, CIRCA 1630

An important, gilt brass and silver horizontal square table clock with King Augustus II the Strong provenance, striking hours and quarters, with alarm.



KING AUGUSTUS II

CONDITION

Case: very good
Dial: very good, some expected wear to the gilt on the alarm disk
Hands: very good
Movement: very good

ESTIMATE

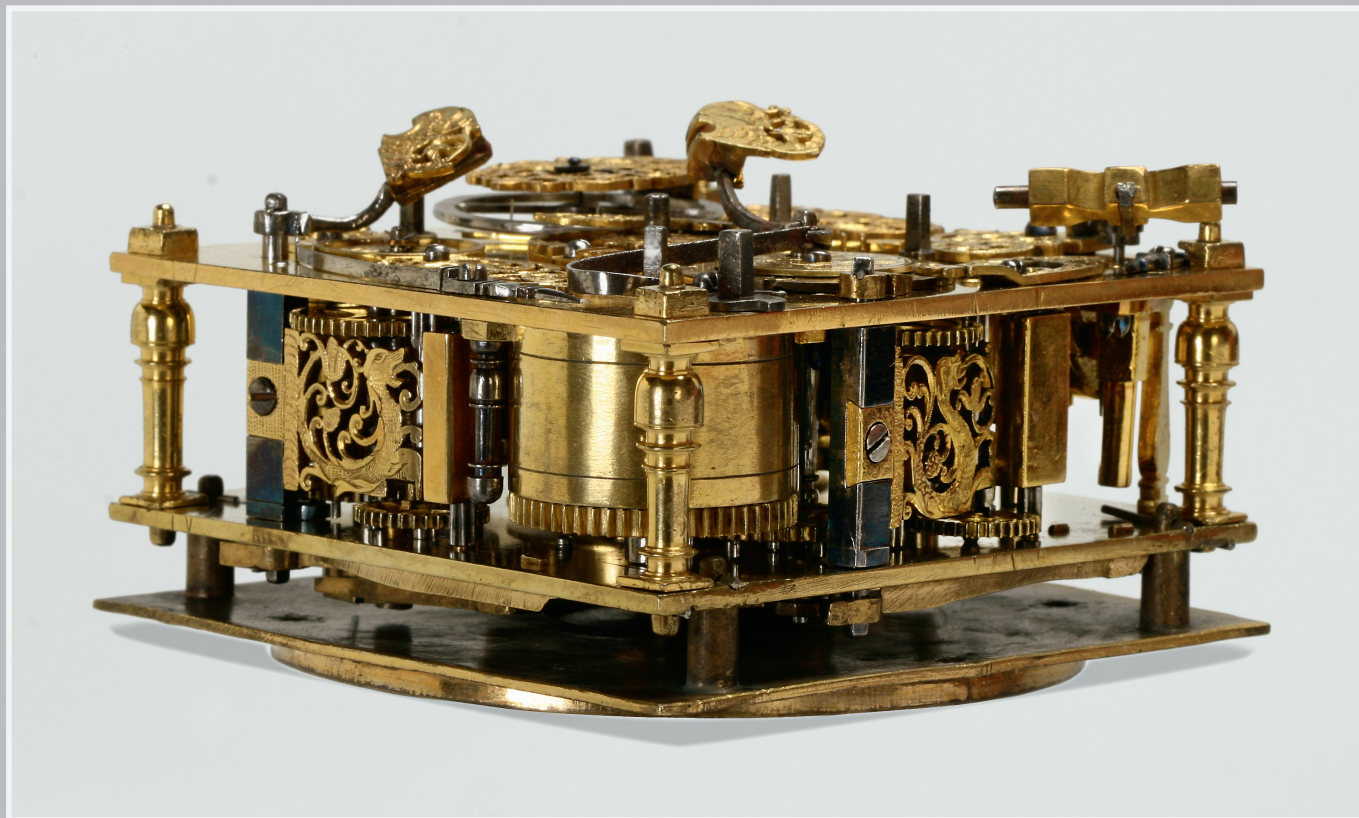
EUR 20.000 - 30.000

VIEW OF THE SIDE





VIEW OF THE BACK PLATE



VIEW OF THE MOVEMENT

MAKER'S BIOGRAPHY

Abeler lists the mark "SA:HA" as belonging to Samuel Haugg (circa 1580-1637), an Augsburg Master clockmaker who became an independent Master on September 9, 1612, making table clocks, figural clocks, and astronomical clocks, some of which Abeler identifies in the collections of the Poldi Pezzoli Museum in Milan, the Maximilian Museum in Augsburg, and the Victoria & Albert Museum in London.

DIMENSIONS

Height 8.5 cm, width 13 cm, depth 13 cm.

FUNCTIONS

Hour striking, quarter striking, alarm, hours, minutes.

CASE

Square two-part, side panels with applied silver decoration, each panel centered with the coat of arms of Augustus II the Strong and his initials "FA" under a crown, hinged base housing two bells with four lion-paw feet.

DIAL

Silver ring with Roman numerals and half-hour markers, outer Arabic five-minute markers with Roman quarters, center with alarm ring with Arabic numerals and the center engraved with wild strawberry motif.

HAND

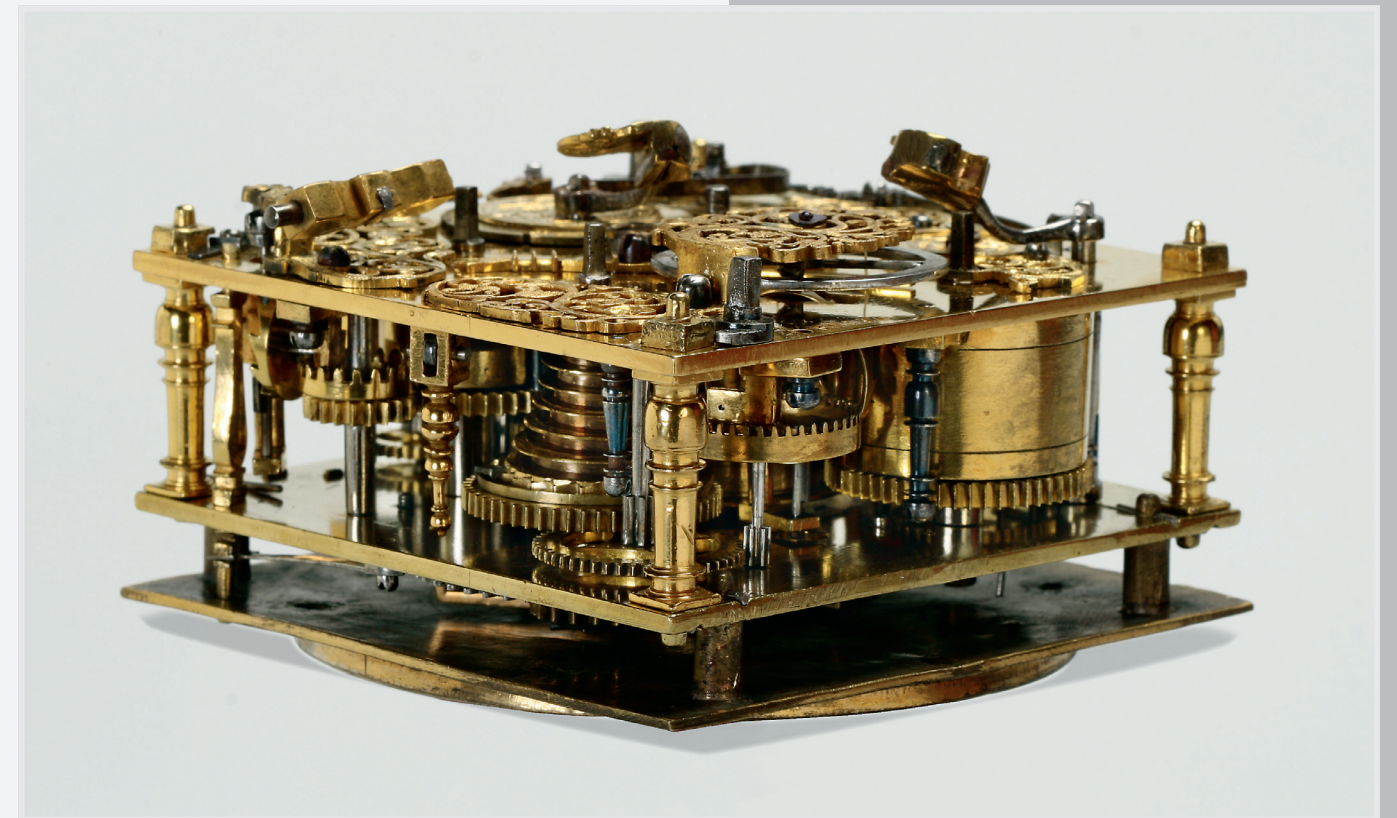
Blued steel *fleur-de-lis*.

MOVEMENT

Square (10.2 x 10.2 cm), gilt brass plates, baluster pillars, fusee and chain for the going train, fixed barrels for the striking and the alarm, verge escapement, two-arm steel balance, hog's bristle regulator, irregular gilt brass screwed cock pierced and engraved with wild strawberries motif and a sea monster, matching ratchet wheel click, quarter check dial, alarm hammer cock, and striking gates, three-wheel alarm train with vertical release mechanism acting on a pin set up directly on the hammer, count wheel on the back along with quarter-check dial, gilt brass hammer heads formed and engraved with exotic fish.



MONOGRAM OF KING AUGUSTUS II



VIEW OF THE MOVEMENT

LOT 31

SOUTHERN GERMANY,
LAST QUARTER OF THE 16TH CENTURY

Important and extremely rare gilt brass and ebonized wood tower-form clock striking hours, with alarm and a single hand steel movement.

The side panels are designed as a Renaissance Gateway: for comparison, we show the Gateway to the Abattoir, which was built in Nuremburg in 1571 and has been described as “perfectly Renaissance in style.”

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. N° 105.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 416.

DIMENSIONS

Height 24 cm, base 12 x 12 cm, body 7.5 x 7.5 cm.

FUNCTIONS

Alarm, hour striking, hoursstriking indication dial.

CASE

Rectangular, smooth polished ebonized wood, Tuscan corner columns on rectangular bases, framing gilt brass panels; arched glazing in side panels, open decorative grill at bottom of front and back panels; ornate gilt escutcheons centered on each side of the base, winding/setting holes in back panel; bell on top, on flat smooth panel, with tall finial, four draping leaves and four metal straps; gilt scrolling feet with seashell motif.

DIAL

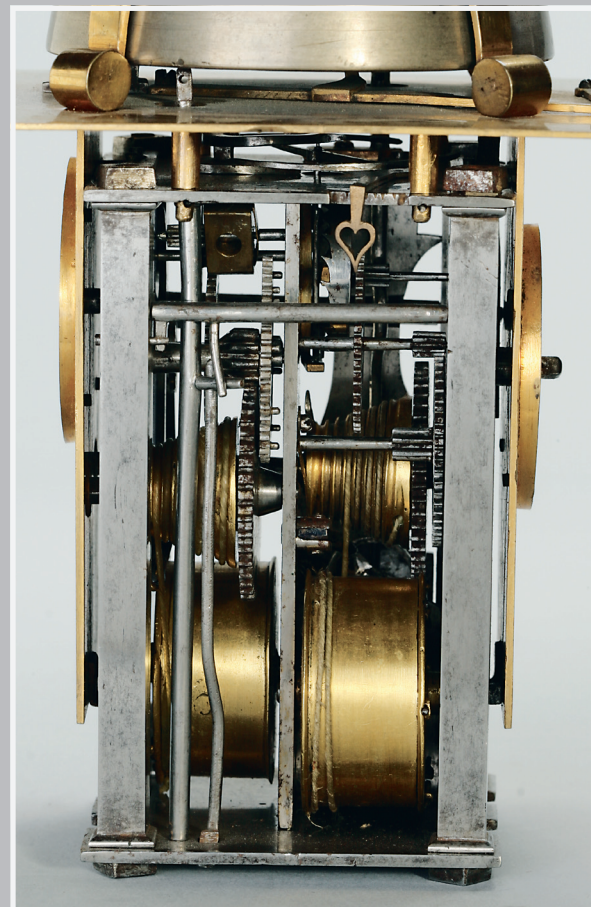
Applied silver ring with Roman hours, inner 24-hour Arabic scale from 13 to 24 with Zs for 2s, quarter hour track, center with silver revolving alarm disk with Arabic hours; opposite side with silver and champlevé enamel striking dial with Arabic hours, center decorated with champlevé stylized foliate pattern.

HAND

Steel beetle.

MOVEMENT

Two-tier vertical four-post cage (9 x 5 x 5 cm), square steel corner posts, all parts steel except the barrels and fusee cones, fusee and gut on both trains, pinned barrel covers, verge escapement with double-anchor foliot, hog's bristle regulator with arm protruding to the left side, verge-type alarm mechanism with open spring and one wheel set in the going train tier.



VIEW OF THE LEFT SIDE OF THE MOVEMENT

CONDITION

Case: very good, possibly re-gilded

Dials: very good

Hands: very good, possibly later

Movement: very good, back to balance and hog's bristle regulator, restorations

ESTIMATE

EUR 10.000 - 15.000



GATEWAY TO THE ABATTOIR, NUREMBURG, 1571



VIEW OF THE STRIKING DIAL

VIEW OF THE FRONT

LOT 32

LION OF ST. MARK,
AUGSBURG, CIRCA 1630

An important and exceptionally rare Lion of St. Mark automaton clock striking hours, in gilt brass on wood, from the Time Museum Collection.

The automaton figure depicts the winged Lion of Saint Mark the Evangelist which is the national emblem and landmark of Venice, the inscription on the pages of the book held by the Lion (Pax – Evan, Tibi – Geli, Mar – Sta, Ce – Meus) is the traditional shortened version of the Latin phrase “Pax tibi, Marce, Evangelista meus. Hic requiescet corpus tuum,” which translates to “Peace to you, Mark, my Evangelist. Here your body shall rest.” According to Venetian tradition, the blessing was spoken by an angel to Saint Mark during his visit to Venice and justified the Venetian theft of the Saint’s body from Alexandria. The image of the Lion with the inscribed book has appeared in countless locations throughout Venice over the past millennium. The beast moves its eyes to and fro, and when the hour strikes it snaps its jaws. The concept of a mechanical lion fascinated men from the very early days of history. Leonardo da Vinci was the first to build a lion automaton. After him only a few tried to do so, and fewer succeeded. Lion of Saint Mark automata are extremely rare. Only four are known:

1. Beyer Museum in Zürich
2. This one
3. Private collection in USA
4. One we have heard of in Vienna, but have not seen

SIGNED

According to the Time Museum, the base is punched with Augsburg’s “EBEN” for ebony, as well as with Augsburg’s pine cone.

PROVENANCE

The Flagg Collection, Milwaukee, then The Time Museum (inv. 1168).

EXHIBITED

1. Bayerisches Nationalmuseum, Munich, April 15 to September 30, 1980
2. Smithsonian Institution, Washington, DC, November 7, 1980 to February 15, 1981
3. L’antico splendore dell’ orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. N° 124

PUBLISHED IN

1. Klaus Maurice, *Die Deutsche Räderuhr*, Munich, 1976, p. 51 and Fig. 327
2. Maurice, Klaus & Otto Mayr, eds., *The Clockwork Universe, German Clocks and Automata, 1550-1650*, Washington, DC, 1980, fig. 83



3. Maurice, Klaus & Otto Mayr, eds., *Die Welt Als Uhr, Deutsche Uhren und Automaten, 1550-1650*, Bayerisches Nationalmuseum, 1980, fig. 83
4. *La misura del tempo*, Italy, 2005, p. 434

DIMENSIONS

Height 30 cm, width 31 cm, depth 19 cm (base)

FUNCTIONS

Eye and mouth movement, hour striking, hours.

CASE

Automaton winged lion with one paw on an inscribed book, standing on gilt brass tile pattern floor in an oblong octagon shape, ebony base with recessed paneling and ribbed edges, on gilt brass feet, regulating slot with regulating pin.

DIAL

Gilt brass, Roman hours with half-hour markers, inner quarter hour track, innermost Arabic (Zs) 24-hour scale from 13 to 24, center engraved in foliate pattern.

HAND

Single steel ranseur.

MOVEMENT

Rectangular (13.9 x 7.2 cm), solid brass, four steel square pillars, fusee and gut for the four-wheel going train, fixed barrel for the count wheel striking (five-wheel) with correcting lever in the base, verge escapement, three-arm steel balance, now with balance spring and Bosley type regulator extending to the bottom plate with the scale, count wheel on the back plate without numerals, striking with stop work, hour set from a square lever protruding to the base at the front left foot. The eye movement connects through two levers to a pin on the balance wheel, and the lower jaw connects to the hammer arbor.

CONDITION

Case: very good, some repairs

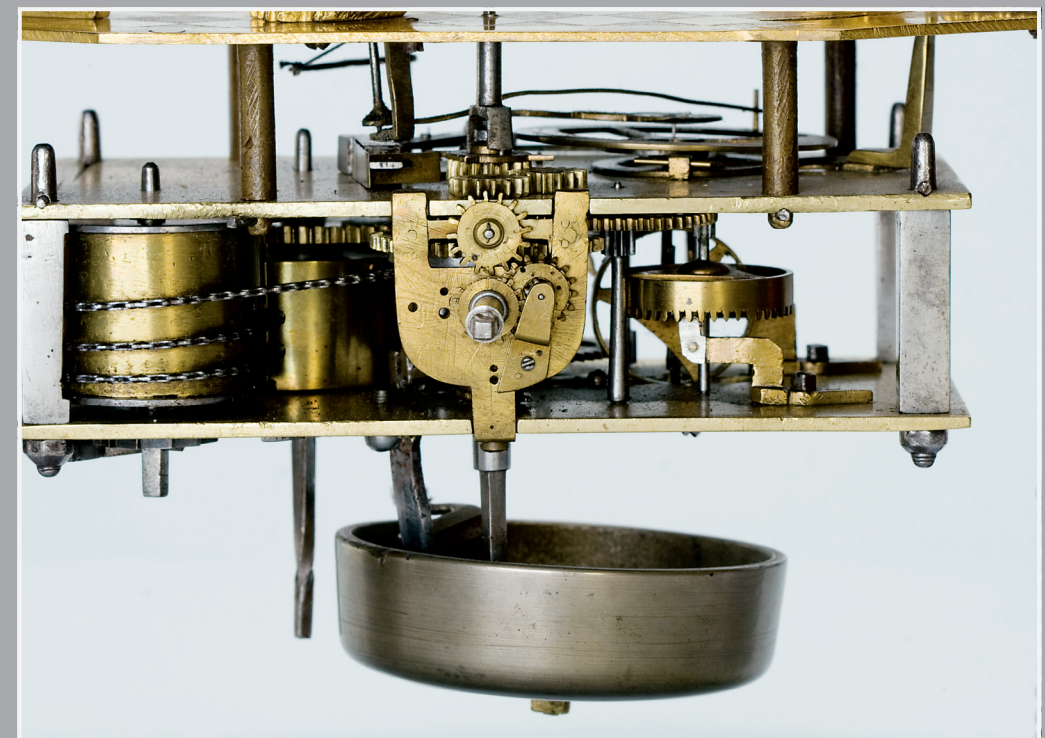
Dial: very good

Hand: very good

Movement: very good, now direct with winding

ESTIMATE

EUR 40.000 - 60.000



VIEW OF THE MOVEMENT



LOT 33

TRIBUTE TO THE OTTOMAN SULTAN
PROBABLY VIENNA, ATTRIBUTED AS PART OF
THE HOLY ROMAN EMPEROR'S TRIBUTE GIFT TO
THE OTTOMAN SULTAN, CIRCA 1580

Important and extremely rare, gilt bronze tower-form table clock striking hours with early minute hand, regulating dial, three-train steel movement, date, and alarm.

The clock has certain unusual construction details distinguishing it from the South German production. The 2s are numeric, the dials are fastened by screws and nuts, the regulating dial is very rarely found in Renaissance clocks, the bayonet mounting of the movement both to the base as well as the dome is not typical southern German procedure, neither are the open slots for the movement posts.

A very similar clock was painted sometime around 1617 by Rubens and Jan Brueghel the Elder in their Allegory of Sound, now in the collection of the Prado Museum (see photo).

In 1548 the Holy Roman Emperor began paying annual tribute to the Ottoman Sultan to avoid Turkish invasion. The Turkish bust on this clock indicates its destination. The tribute was given in the form of gold, money and luxury goods, including automata and clocks, which became one of the favorites of the rich Ottoman customers, with whom many of them ended up. Most of the clocks came from Augsburg.

During the sixteenth century, the Ottoman Empire, led by Sultan Suleiman the Magnificent, sought to expand into Europe, laying siege to Vienna and occupying portions of Hungary, including the capital city, Buda. In 1547, Charles V, Holy Roman Emperor, and his brother Ferdinand, Archduke of Austria, negotiated a truce which ceded Transylvania and central and southern Hungary to the Ottoman Empire, and allowed Ferdinand to retain a portion of Hungary in exchange for an annual tribute to the sultan's court (the "Sublime Porte") in Istanbul.

The annual tribute, referred to as the "Türkenverehrung" (Turkish gift), consisted of gold coins, rich textiles, spices, mechanical organs, clocks and automata. The tribute continued until 1606, with German clocks and automata proving to be greatly admired and sought-after by the Ottomans.

The Turkish interest in clocks and watches dates to at least 1531, when Suleiman the Magnificent is recorded to have purchased a gold ring containing a watch from Venice. The Grand Vizier, Sokollu Mehmed Pasha, made specific requests for clocks and watches in 1567, 1573, and 1576.



ALLEGORY OF SOUND, CIRCA 1617, BY RUBENS AND JAN BRUEGHEL THE ELDER (PRADO MUSEUM)



VIEW OF THE FRONT WITH TOWER 30-DAY DIAL

VIEW OF THE STRIKING DIAL AND LOWER REGULATING DIAL



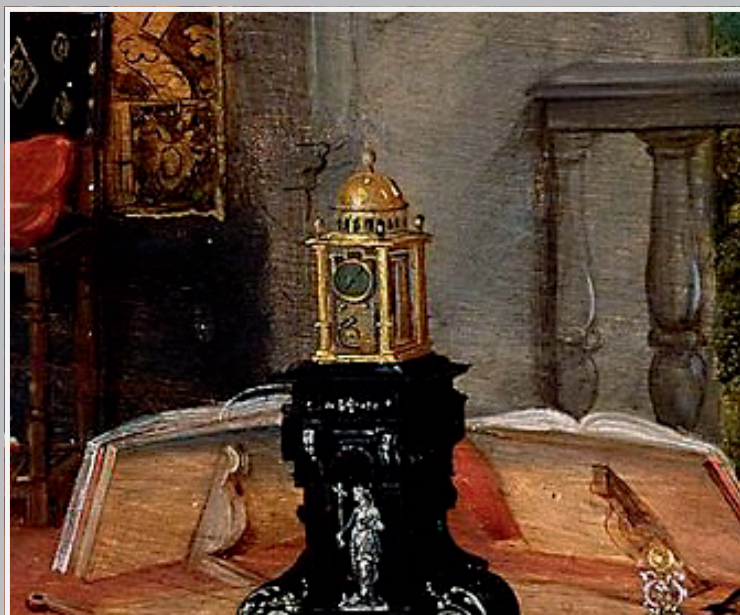
VIEW OF THE ENGRAVINGS OF THE TWO SIDES

CONDITION

Case: very good, small repairs to the front molding
Dials: very good
Hands: very good, possibly later
Movement: very good, escapement back to balance and hog's bristle

ESTIMATE

EUR 15.000 - 20.000



DETAIL OF ALLEGORY OF SOUND, CIRCA 1617, BY RUBENS AND JAN BRUEGHEL THE ELDER (PRADO MUSEUM)

The Ottomans had developed a taste for European luxury goods during the 1400s, when they had good trade relations with Venice. Italian artists worked in Istanbul: Leonardo da Vinci was commissioned to design a bridge for the Golden Horn, and the Venetians sent frequent shipments of Murano glass to the Ottoman Empire.

An indication as to what extent clocks played a role in the tribute can be seen in a letter from Caspar Minkwitz, who brought the honorarium to Constantinople in 1571, and who mentioned that every time, along with the tribute, a clock-maker was sent to Turkey. From his letter, it also follows that the clocks were made in Augsburg.

In 1567 the tribute consisted of clocks by Daniel Loner, a quarter-striking mechanism from Caspar Buschmann, and the masterpiece from Hans Connat.

In an order from 1576 we learn more about the Turkish tastes: the clocks were to have 12 or 24 hours, the bells had to have a clear tone, the case was to be decorated with pierced foliage work having no figural representations, etc.

DIMENSIONS

Height 22 cm, base 12 x 12 cm, body 7.7 x 7.7 cm.

FUNCTIONS

Hour striking, alarm, hours, minutes, date striking indication dial, regulating dial, night reading.

CASE

Rectangular gilt brass, dome engraved with draping acanthus leaves and weave pattern, topped with bust of a Turkish man, bell housed in dome with supporting side pierced decoratively for sound; overall engraved tendril and weave pattern, sliding side panels with attached Doric corner columns on square bases, engraved with flourished tendrils emerging from central flower, finials at rounded corners of case top; base on four ball feet.

DIAL

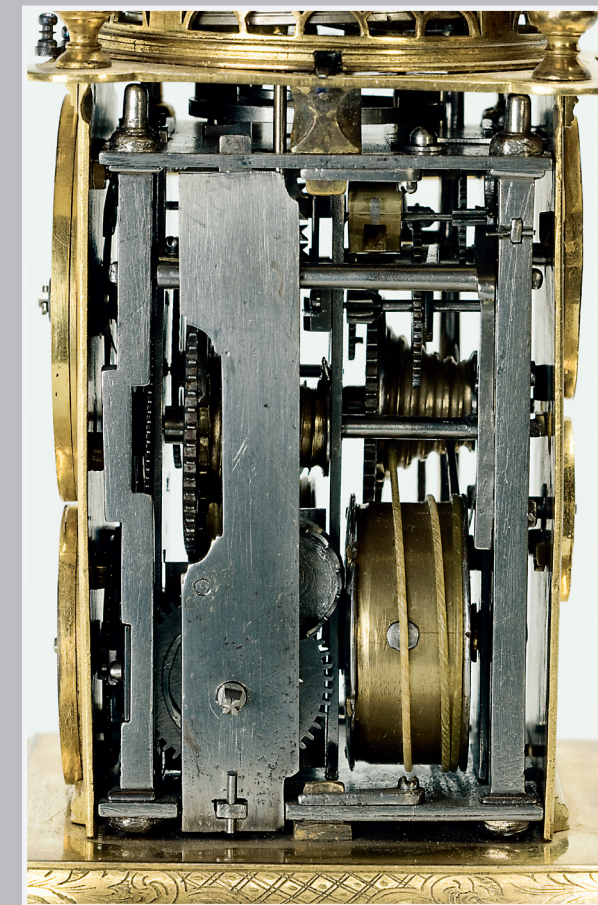
Gilt bronze with applied gilt ring with Roman hours and half-hour divisions, outer five-minute scale, outermost night touch knobs, center with gilt bronze revolving alarm disk with Arabic hours, all with numeric 2s, below 30-day gilt bronze date dial with Arabic numerals, also with numeric 2s, opposite side engraved with striking dial with Arabic hours and outer night touch knobs, below regulating dial calibrated from 1 to 10.

HAND

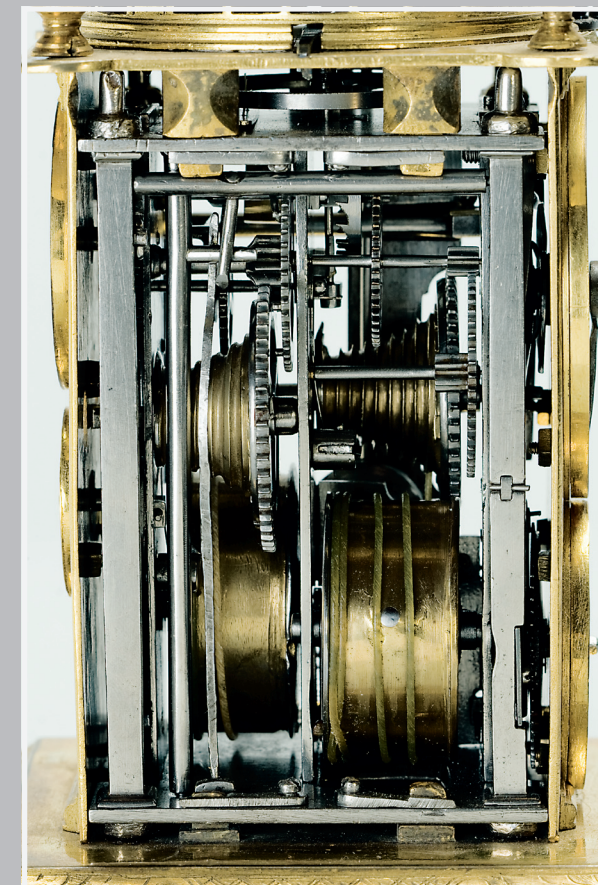
Blued steel arrow.

MOVEMENT

Two-tier vertical four-post cage (10.1 x 6.4 x 6.5 cm), square steel corner posts, all parts steel except the barrels (steel pinned covers) and fusee cones, fusee and gut on both trains, verge escapement with two-arm steel balance, hog's bristle regulator, verge-type alarm mechanism with open spring and one wheel set in the going train tier, minute wheel set on the extension of the fusee, calendar driven from a single-pin lantern pinion set on an intermediate wheel between the minute wheel pinion and the calendar wheel.



VIEW OF THE LEFT SIDE OF THE MOVEMENT



VIEW OF THE RIGHT SIDE OF THE MOVEMENT

LOT 34

JACOB ERHART, THORN (TORUN), POLAND,
CIRCA 1650

Exceedingly rare, one of only two works known by Erhart, gilt brass, hour striking, square horizontal table clock, with single hand.

CONDITION

Case: very good
Dial: very good
Hand: very good, later
Movement: very good, upgraded to accommodate balance spring

ESTIMATE

EUR 8.000 - 12.000

DIAL

Applied solid silver ring with Roman hours and half-hour markers, inner quarter track, set on a gilt brass plate engraved with village in center, winged cherub heads in corners.

HAND

Blued steel skeletonized ranseur.

MOVEMENT

Square (8 x 8 cm), gilt brass full plates, steel square columns, fusee and chain on the going train, fixed barrel for the striking, verge escapement now with two-arm brass balance with balance spring and pierced and engraved cock matching decoration on the count wheel.

Thorn's clock making dates back to the 16th century. In 1636 the guild introduced the following conditions for qualification as a masterpiece (a timepiece proving that the candidate was worthy of the title of Master): "large and tall clock with five mechanisms consisting of hour striking, quarter striking, quarter repeating, alarm, phases of the moon, days of the week, planets, Zodiac, and alarm with setting accuracy to one minute." On top of that, a candidate had to make a "watch hung around the neck striking hours." What we call "pocket watches" today, were worn around the neck in the 16th and 17th centuries.

From the above it is clear that Toruń masters must have been at the top in their profession.

SIGNED

On the back plate

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 117.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 428.

MAKER'S BIOGRAPHY

We do not know much about Jakob Erhart. We know that he was granted Toruń resident status in 1639. We do not know where he came from. It is possible that his parents moved to Toruń while he was still a child. He lived in the "New Town" area of Toruń. Thorn (Toruń), Poland, was a vibrant city, birthplace of Copernicus (1473-1543), and one of only a small number of Protestant cities in Poland.

Works by Erhart are rare: one example from a private collection is currently on loan to the Gewerbemuseum in Winterthur, and is presumably the same clock listed by Abeler as being in a private Winterthur collection.

Erhart's horizontal hexagonal clock with quarter repeater and alarm, ca. 1660, was sold by Ineichen, Zurich, May 10, 2007, lot 117.

DIMENSIONS

Height 8 cm, width 10 cm, depth 10 cm .

FUNCTIONS

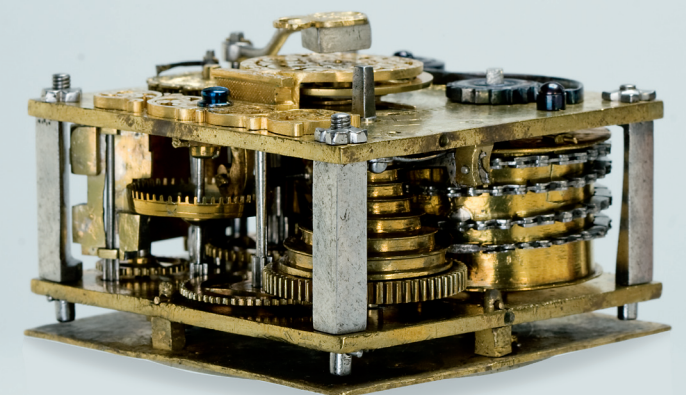
Hour striking, hours.

CASE

Square gilt brass, smooth sides, overhanging bezel, on four silver paw feet, detachable base holding the bell.



VIEW OF THE MAKER'S SIGNATURE



VIEW OF THE MOVEMENT

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LOT 35

SOUTHERN GERMANY, MADE FOR THE
GRAF VON ORTENBURG, DATED 1624

An important gilt bronze astronomical table clock with a noble provenance, striking hours, with phases of the moon and its age, days of the week, alarm, dead-beat verge escapement, and single hand.

Georg IV, the Graf von Ortenburg (Count of Ortenburg) was a Protestant who had converted to Catholicism in 1602, although his children were still raised as Protestants. In 1624, Georg's sons, Counts Georg Reinhard (1607-1666) and Christian (1616-1684), also converted to Catholicism, possibly for political reasons, as it made them more likely to be appointed to certain high offices.

Their conversion was marked with celebrations by the Order of Jesuits, but the Ortenburgs maintained some ties with Protestantism, most famously by permitting 200 Protestant refugees from Upper Austria to settle in Ortenburg in 1624, the same year the two young Counts converted to Catholicism.

The figure of Saint Barbara on the top of the clock suggests that this was made as part of the celebrations of the conversion of Georg Reinhard and Christian to Catholicism. St. Barbara, a martyr, was the patron saint of artillerymen and of miners. In the Philipp Hainhofer Album Amicorum, one page is luxuriously painted with the coat of arms of Georg, Count of Ortenburg overlaying a mountainous landscape being mined.

The House of Ortenburg had established the rights to iron mines in Slovenia in 1381 and continued those operations for centuries. The coat of arms in the Album Amicorum closely matches the coat of arms on this clock and was painted a few months after the death of Georg IV; it is presumably the coat of arms of Georg Reinhard.

SIGNED

Dated on the side panel in the coat of arms.

PROVENANCE

Georg, Count of Ortenburg.

DIMENSIONS

Height 30 cm, base 15 x 15 cm, body 8 x 8 cm.

FUNCTIONS

Hour striking, phases of the moon and its age, days of the week, alarm, hours, striking indication dial.



SAINT BARBARA HOLDING A PALM LEAF
AND A TOWER

CONDITION

Case: very good, probably re-gilded

Dial: very good

Hands: very good, possibly later

Movement: very good, upgraded to pendulum

ESTIMATE

EUR 25.000 - 35.000



VIEW OF THE STRIKING DIAL AND DAYS OF THE WEEK



CASE

Rectangular, gilt brass, overall arabesque and foliate patterns, tall ranseur finials, two-stepped square cupola housing the bell in the lower part pierced and engraved in foliate pattern, upper part engraved with foliate pattern, supporting square dome engraved with tile pattern, top finial depicting Saint Barbara holding a palm frond and the tower, symbols of her martyrdom, sliding side panels with attached corner columns, with decoration matching that of the dial plate, one with center engraved with coat of arms with letters "R.G.Z." and "Z.G.V.O.", the other with flower bouquet and striking correction pin hole, ogee base chiseled with stylized foliate pattern and wild strawberries, ball feet.

DIAL

Gilt bronze plate with applied silvered pewter ring with Roman hours, quarter-hour track and 24-hour scale from 13 to 24 with Zs for the 2s, inner revolving gilt bronze alarm disk with Arabic hours with center engraved with stylized foliate; below, phases of the moon and Arabic moon's age, also with Zs, the reverse with silvered pewter striking dial with Arabic hours and, below, pewter days of the week dial with French day names.

HAND

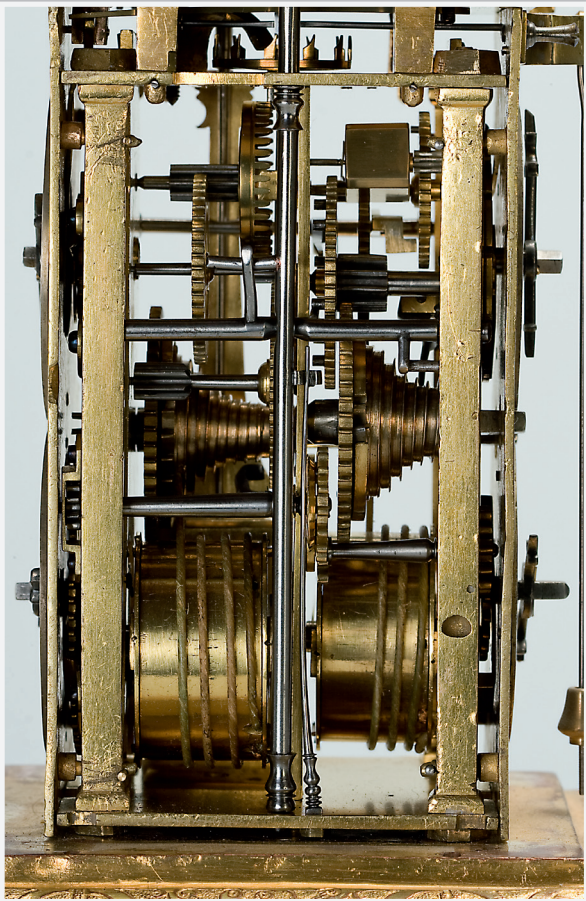
Blued steel elaborate ranseur.

MOVEMENT

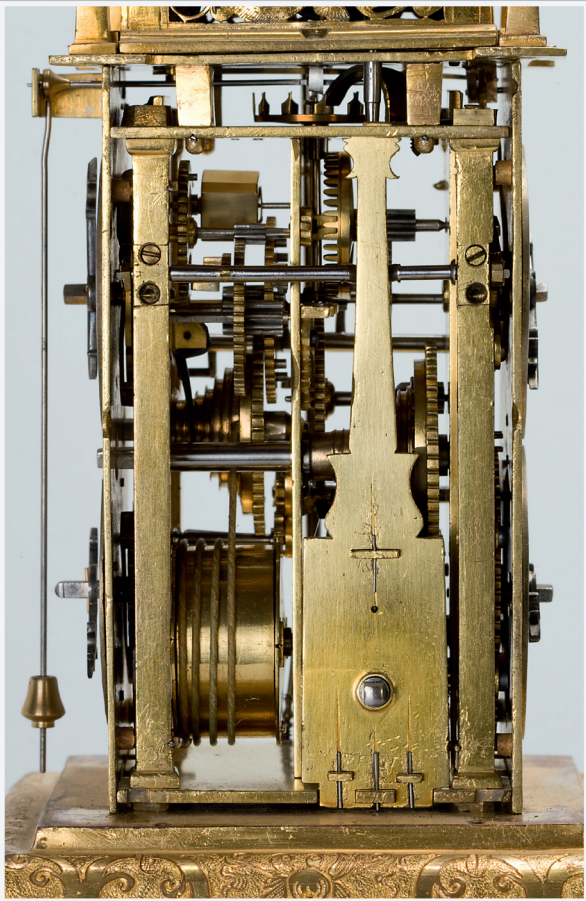
Two-tier, vertical gilt brass cage with four square posts (13 x 6 x 6 cm), all wheels gilt brass, fusee and gut for going as well as the striking trains, verge-type alarm with open spring, set in the going train tier, dead-beat verge-type escapement with short pendulum.



COAT OF ARMS ON CLOCK AND THE ORIGINAL COAT OF ARM



VIEW OF THE RIGHT SIDE OF THE MOVEMENT



VIEW OF THE LEFT SIDE OF THE MOVEMENT



VIEW OF THE ENGRAVING OF THE TWO SIDES

LOT 36

G. MARTINOT, PARIS, MADE FOR CHARLES IX,
KING OF FRANCE, DATED 1565

An important and exceptionally rare, oldest known French table clock with Royal provenance, gilt brass table clock striking hours, with alarm, single hand gilt brass movement, and decorations after Etienne Delaune.

The historical importance of this clock can not be overestimated – it is the oldest known French clock with a French Royal provenance. There is one clock which is very similar, the pride of the Louvre (Inv. OA 3997), which was made for Henri III, the successor of Charles IX. Our clock precedes it by at least a decade.

An identical clock by Martinot is in the Paul-Dupuy Museum in Toulouse, with eight pages (40-47) devoted to it in their catalog.

The coat of arms depicted on the underside of the clock bears the crown and shield of the King of France, encircled by the collar and badge of the chivalric Order of the Golden Fleece. In June of 1565, the month in which France's King Charles IX turned 15, the court of France traveled to the court of Spain at Bayonne, where the youthful king was inducted into the Order of the Golden Fleece. This clock was created to commemorate that occasion.

SIGNED
Inside base.

PROVENANCE
Charles IX, King of France.

EXHIBITED
L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. N° 98

PUBLISHED IN
La misura del tempo, Italy, 2005, pages 409-410

MAKER'S BIOGRAPHY
Gilbert Martinot, whose illustrious career began in 1549, was clockmaker to kings Charles IX and Henri III and was succeeded in that position by several generations of Martinot clockmakers. In addition to being Valet de Chambre, Clockmaker to the King, Martinot was also Clockmaker to the City of Paris—he was succeeded in the latter position by his son, Denis Martinot, in 1581. Gilbert was also "Gouverneur du Gros Horloge" of the Palace.

Works known by Martinot include a table clock with alarm and striking in the Paul-Dupuy Museum, and a second table clock in the Dupuy museum engraved with symbols of the Zodiac. A gilt bronze table clock attributed to Martinot,

engraved with landscapes, Roman gods and the four elements was in the Genebra Hof. Collection and the Perez Olaguer-Feliu Collection (illustrated in Tardy, *French Clocks the World Over*, Vol. I, 1985).

DIMENSIONS
Height 19 cm, width 9 cm, depth 9 cm (base).

FUNCTIONS
Hour striking, alarm, hours.

CASE
Rectangular, gilt brass, two-part, dome integral part of the case, bell housed in dome which is pierced and engraved with grotesques and figures blowing trumpets as well as an overall arabesque pattern, bulbous finials at four corners and on top of dome, three sides engraved with representations of the *Labors of the Months* for July, November, and December after Etienne Delaune (see photos), friction fit base, four half-spherical feet.

DIAL
Gilt brass tilted ring with Roman hours and star half-hour markers, center with gilt brass revolving alarm disk with Arabic numbers (although the two is marked "II") with fleur-de-lis steel pointer indicating the time, engraved center.

HAND
Steel *fleur-de-lis* pointer for hours, steel arrowhead for the alarm.

MOVEMENT
Two-tier horizontal with solid brass full plates (7.2 x 7.2 cm), gilt brass round column pillars in the lower striking tier and tapered square baluster pillars for the going train tier, fusee and gut for both trains, pinned barrel covers, verge escapement now with three-arm bronze balance and 1½ coil spring, original S-shaped gilt brass cock fixed to an extension block to accommodate for the balance spring, nice steel pinned cock for the alarm hammer; verge-type alarm with two-wheel brass train and contrate wheel on the going barrel, count wheel with Arabic hours on the back plate; striking hammer lifted by pins mounted on the fusee wheel; hour wheel driven from a pinion mounted underneath the fusee wheel via a small contrate wheel fixed to an arbor having a pinion on the other side meshing with the hour wheel.

CONDITION
Case: very good; the case, for its age, is in very good condition; there is an expected wear to the gilt but rather small, all is tight, the dome with missing part of the decoration over the vase
Dial: very good
Hand: very good
Movement: very good, expected wear to the gilt, balance upgraded with a balance spring, some parts repaired, generally much better than most we have seen of this type

ESTIMATE
EUR 70.000 - 90.000

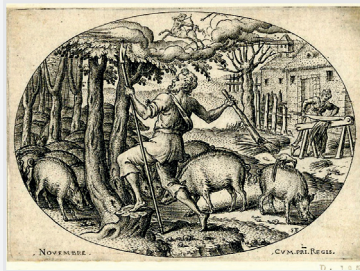


G. MARTINOT 1565

MAKER'S MARK



SIDE PANEL WITH ENGRAVING



ETIENNE DELAUNE



SIDE PANEL WITH ENGRAVING



ETIENNE DELAUNE



Charles IX (1550-1574) was the second son of Henry II and Catherine de' Medici. He became king in 1560 following the death of his elder brother, Francis II. Because Charles was only ten years old when he took the throne, his mother, Catherine de' Medici, was appointed regent and remained a powerful force throughout her son's reign. This was a turbulent time for France, marked by a continuous struggle between Protestants and Catholics.

The royal family were Catholic and were allied with Catholic Spain, where Charles' sister was Queen, but they also had close ties to Protestants. Gaspard de Coligny, the political leader of the Huguenots (the French Protestants), arrived at the court at Blois in 1571 and quickly won the affections of the young king, who called him "mon père" (my father) and appointed him as Admiral of France. Coligny encouraged the king to join with the Netherlands in a war against Spain, and posed a serious threat to Catherine de' Medici's power. Tensions grew rapidly worse in August of 1572, until finally Catherine and her councilors convinced Charles to order the assassination of Coligny and other Huguenots. Coligny was slain first, on August 22, 1572. For three days, the king's French and Swiss Guards and ordinary Catholic citizens hunted down and killed thousands of Protestants in a slaughter known as the St. Bartholomew's Day Massacre. Estimates of the death toll range between 5,000 and 30,000 Huguenots.

Charles IX was driven insane by his complicity in the massacre. At times he gloated about his actions; at other times, he was crippled by his guilt, unable to sleep, hearing the screams of his victims in his head. He turned against his mother, who accused him of insanity. Charles grew increasingly frail, developed severe tuberculosis, and died in May of 1574, begging God to forgive him for the murders.

The Order of the Golden Fleece was created in 1430 by Duke Philip III of Burgundy to honor his marriage to Portugal's princess Isabel of Avis. The sovereignty of the Order passed to the kings of Spain when Burgundy was absorbed by the Habsburgs, but membership in the Order has remained international. Modern-day Knights of the Order include Emperor Akihito of Japan, Queen Elizabeth II of the United Kingdom, King Abdullah of Saudi Arabia, and King Juan Carlos of Spain, the Sovereign of the Order.



CHARLES IX, CIRCA 1565,
BY FRANCOIS CLOUET



VIEW OF FRONT WITH MOVEMENT



SIDE PANEL
WITH ENGRAVING



ETIENNE DELAUNE



KING'S COAT OF ARM



VIEW OF MOVEMENT WITH GOING TRAIN FUSÉE



VIEW OF MOVEMENT WITH STRIKING FUSÉE

LOT 37

GERMANY, PROBABLY MADE FOR AN ARCH-MARSHAL OF THE HOLY ROMAN EMPIRE, CIRCA 1560-70

Important and extremely rare gilt copper tower-form table clock striking hours, with single hand steel movement.

The decoration on the case tells, perhaps, the story of the clock's owner, who on one panel is leaving his castle in full armor for a battle, on the next he turns around for a final farewell, and on the third panel he heads to his destination while a dove catches up with him to bring him an olive branch in its beak, which symbolizes a good news.

The construction of the clock is of an early type in which the panels are fixed, except for one which is hinged like a door, allowing a glimpse of the movement. The mounting of the fusee stop levers is also of an early type, as are a number of other details. The coat of arms appears to be that of the Arch-Marshall of the Holy Roman Empire.

DIMENSIONS

Height 20 cm (with finial), base 9.5 x 9.5 cm, body 6.5 x 6.5 cm.

FUNCTIONS

Hour striking, hours, striking indication dial.

CASE

Rectangular, gilt copper, braided corner columns, front engraved with brick wall, trefoil and lion's head design, sides with image of knight on armored horse looking with sadness towards distant castle, finial and four draping leaves on top of bell, splayed base decorated with wild strawberry pattern.

DIAL

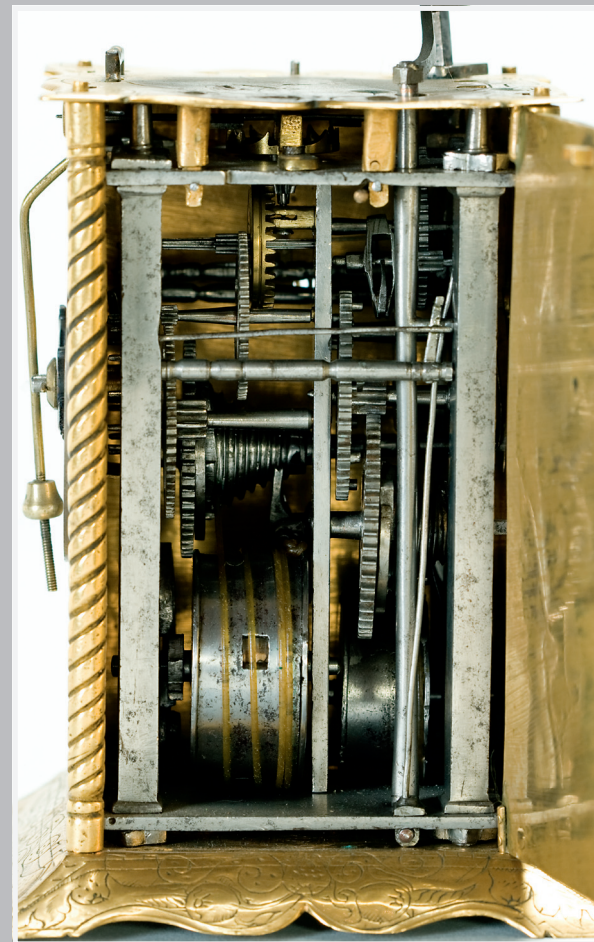
Gilt copper with applied silvered ring with Roman hours and half-hour dot markers, raised outer ring, opposite side with striking dial engraved directly on the plate with Arabic hours with Zs for the 2s, center engraved with a forget-me-not flower.

HAND

Blued steel arrow.

MOVEMENT

Two-tier vertical four-post cage, all steel except (now) contrate and escape wheels, square (in cross-section) posts, fusee and gut on both trains, verge escapement now with short pendulum.



VIEW OF RIGHT SIDE OF MOVEMENT

CONDITION

Case: very good, possibly re-gilded

Dial: good, later

Hand: good, later

Movement: very good, escapement upgraded to pendulum, striking release wheel possibly later

ESTIMATE

EUR 3.000 - 5.000



ENGRAVING ON A SIDE PANEL



LOT 38

HR/ZH, GERMANY, LAST QUARTER OF 1500S

Important and extremely rare gilt bronze tower-form table clock striking hours, with alarm and single hand steel movement.

CONDITION

Case: very good, the finial has been repaired
Dials: good, one possibly later
Hands: very good,, possibly later, re-blued
Movement: very good, lacks hog's bristle lever

ESTIMATE

EUR 12.000 - 16.000

The winged globe, found on the finial, was a symbol of immortality, originating in ancient Egypt; it was also a Rosicrucian symbol representing the "perfect Soul" or even the Supreme Soul returning to the heavens after its time on earth.

SIGNED

Engraved on the alarm post.

DIMENSIONS

Height 27 cm (with finial), base 12 x 12 cm, body 7.5 x 7.5 cm.

FUNCTIONS

Alarm, hour striking, hours, striking indication dial, night reading.

CASE

Rectangular, gilt brass; dome spire surmounted by child dancing on a winged globe after Dominicus Campagnola; balustrade at top running between obelisk finials, bell housed in flattened onion dome decoratively pierced for sound, sliding side panels with arched glazing and with attached square corner columns; stepped base.

DIAL

Applied silvered ring with Roman hours; inner silvered alarm disk with Arabic hours with German Zs for the 2s; outermost raised gilt ring with night touch knobs; back with silvered striking disk and Roman hours, center engraved with wind rose, outermost raised gilt ring with night touch knobs.

HAND

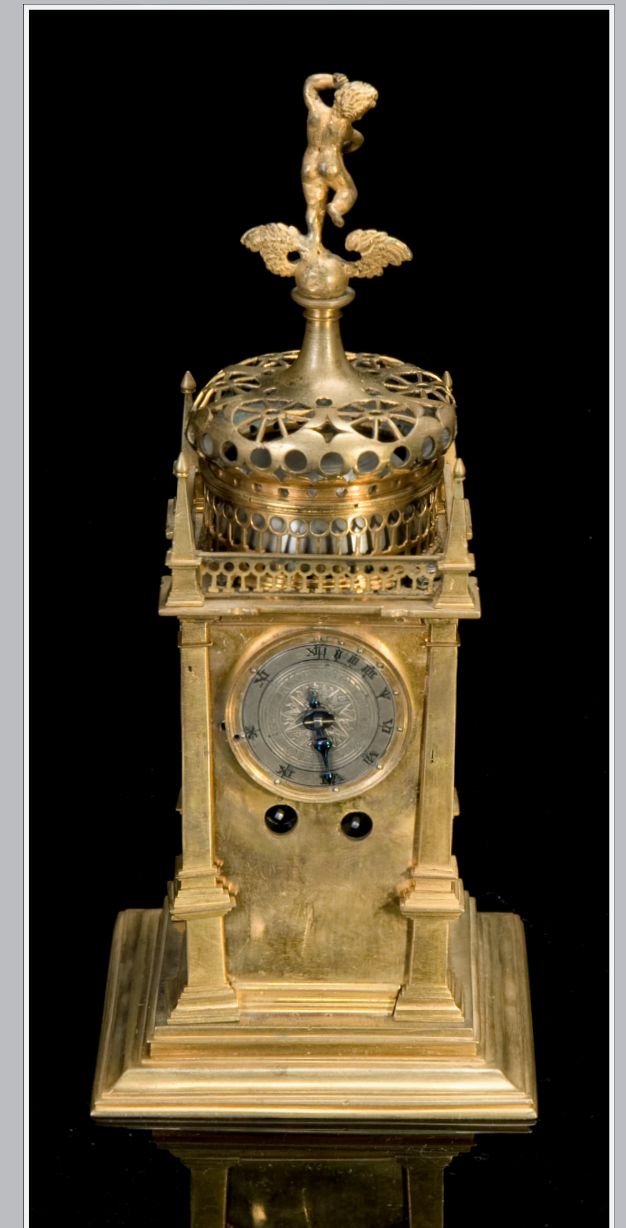
Blued steel spade.

MOVEMENT

Two-tier vertical four-post cage (11 x 6.4 x 6.5 cm), square steel corner posts, all parts steel except the barrels and fusee cones, fusee and guts on both trains, verge escapement with two-arm steel balance, verge-type alarm mechanism with open spring and one wheel set in the going train tier, minute wheel set on the extension of the fusee.

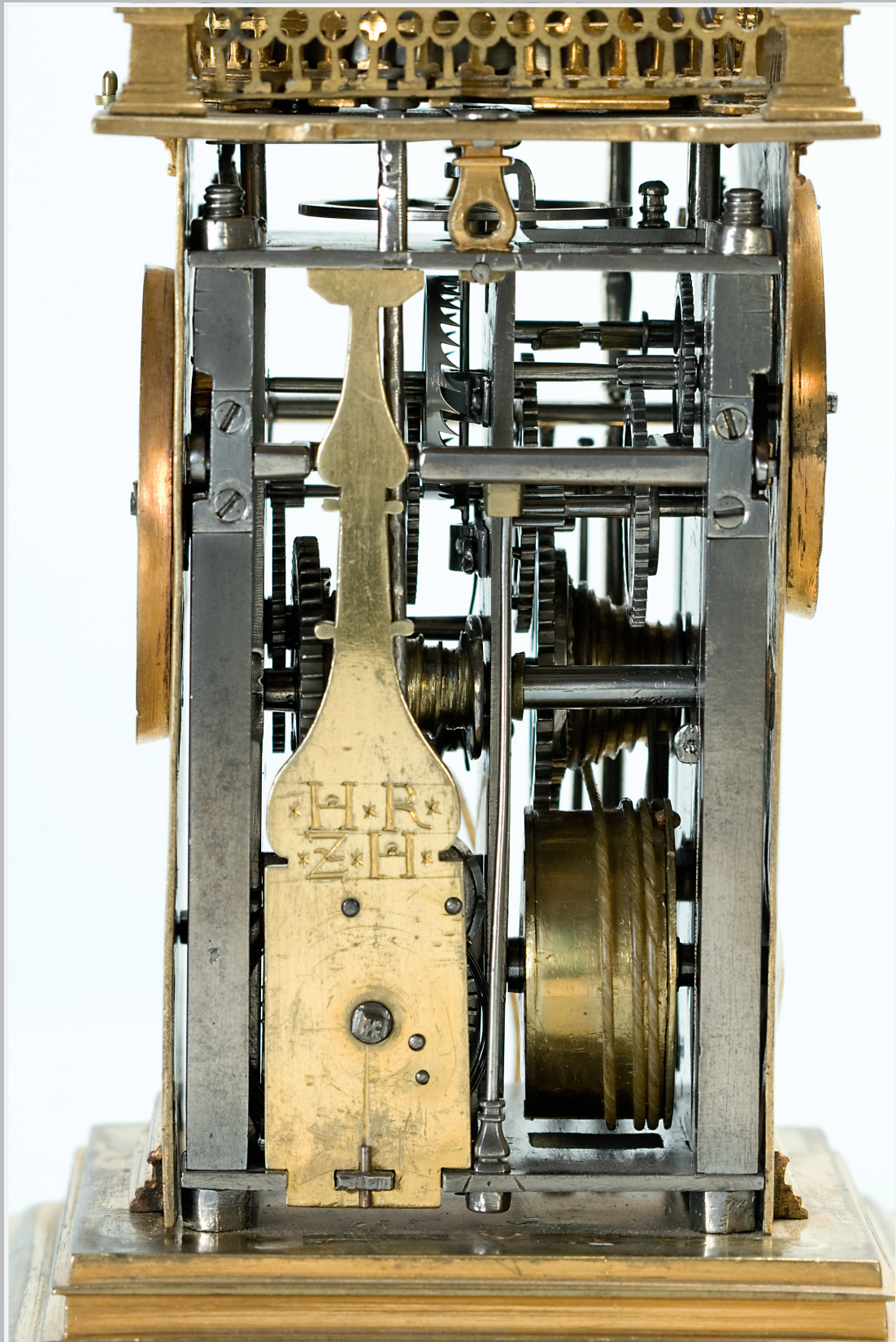


DANCING CHILDREN, BY DOMINICUS CAMPAGNOLA



VIEW OF STRIKING DIAL





VIEW OF RIGHT SIDE OF MOVEMENT WITH MAKER'S MARK ON ALARM POST



VIEW OF THE TWO SIDES

LOT 39

SIGNED "I. E/W",
PROBABLY JOHAN EICHSTEDT,
GDANSK (DANZIG), CIRCA 1680

An exceptional, magnificent, gilt brass and silver astronomical *Grande Sonnerie* horizontal table clock with three striking trains, annual perpetual calendar, Zodiac, phases of the moon and its age, the position of the sun and moon in the Zodiac, indications for the lengths of day and night, sunset and sunrise, and diagram of planetary aspects.

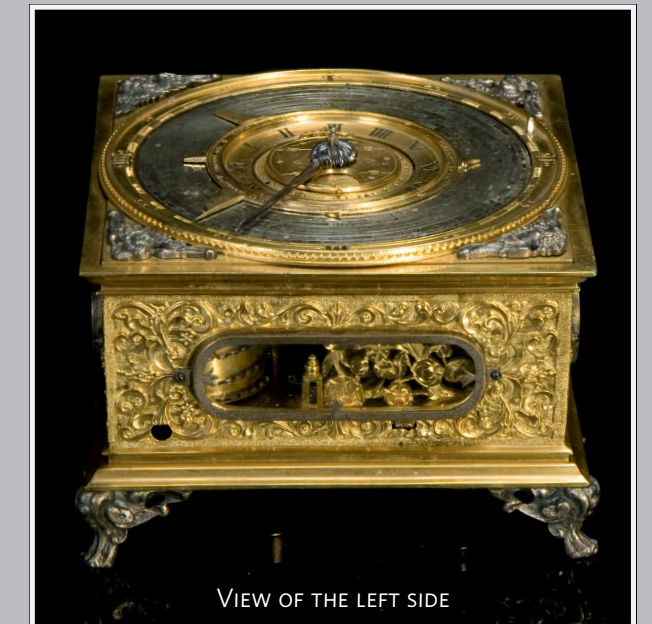
This type of horizontal clock is the most complicated model ever made. There are notable, more complicated exceptions, sometimes with dials also on the sides, but they were made mostly for special orders. This model was made in southern Germany, starting at the end of the 16th century, and became especially popular in Gdansk (Danzig), usually in hexagonal cases. We believe that most of them were masterpieces.

This clock displays Danzig features, such as a very characteristic hand with semi-spherical decorated hub, shapes of the hammers, numeric 2s (although Zs are known in Danzig clocks, the majority were numeric). There are seven Danzig clocks with exactly the same indications known, one by Eichstedt, now in a private collection.

The clock features an aspect diagram – the small disk in the center of the dial. It was used by astrologers to determine if the relative positions of different planets (including the Sun and the Moon) were favorable. It has been believed for millennia that the planet configurations play a role in the affairs of people on Earth.

Aspect is measured by the angle along the ecliptic. The most powerful aspect is Conjunction (a circle with a short bar to the upper right), then Opposition (two circles connected by a short bar), Trine (triangle) responsible for harmony, Sextile (a star), and Square. It is an elaborate theory according to which couples planned when to conceive a child, kings decided when to have a battle, etc.

SIGNED
Engraved on the back plate.



VIEW OF THE LEFT SIDE

CONDITION
Case: very good, possibly re-gilded
Dial: very good
Hand: very good
Movement: very good

ESTIMATE
EUR 30.000 - 40.000



DETAIL OF THE HAND



VIEW OF THE RIGHT SIDE





EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. N° 114.

PUBLISHED IN

La misura del tempo, Italy, 2005, pages 424-425.

MAKER'S BIOGRAPHY

Johan Eichstedt, sometimes Eichstädt, Eichstett, or Eysted (ca. 1630-ca. 1700), was born in Elblag, south of Gdansk. Both cities are located on the Wisła river. Johan was a son of a well established Elblag clockmaker, Hans Eichstead. He came to Gdansk around 1665 and became a resident in 1666. He quickly gained an excellent reputation, which led to his being put in charge of the tower clock of St. John's Church between 1671 and 1677, and in charge of the City Hall carillon clock from 1678 to 1679. He worked for the royal household, in the 1680s restoring a Copernican orrery in the Royal library. There are about ten known clocks by Eichstead, all of high quality.

DIMENSIONS

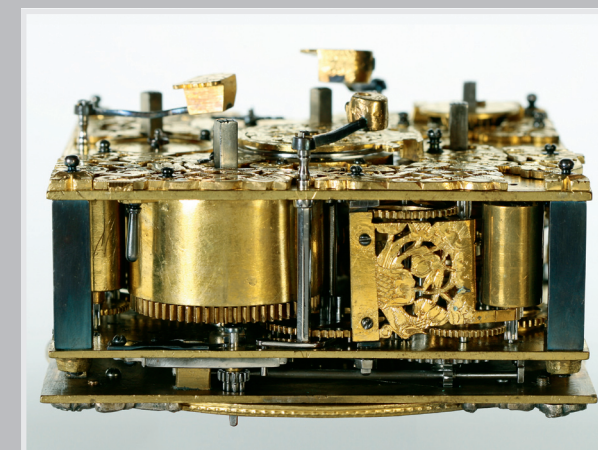
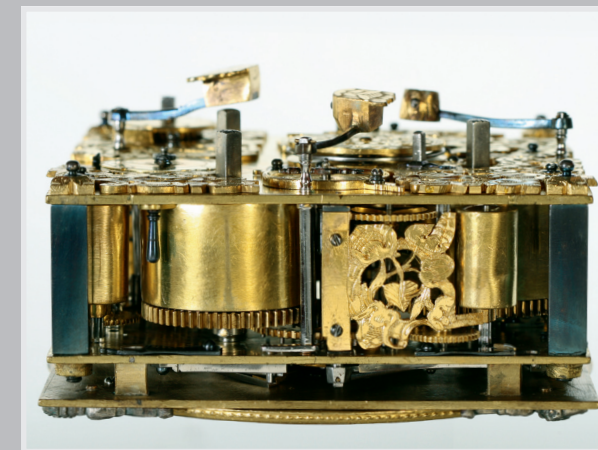
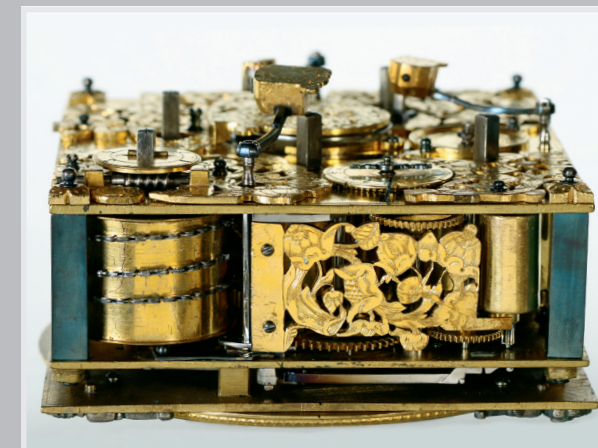
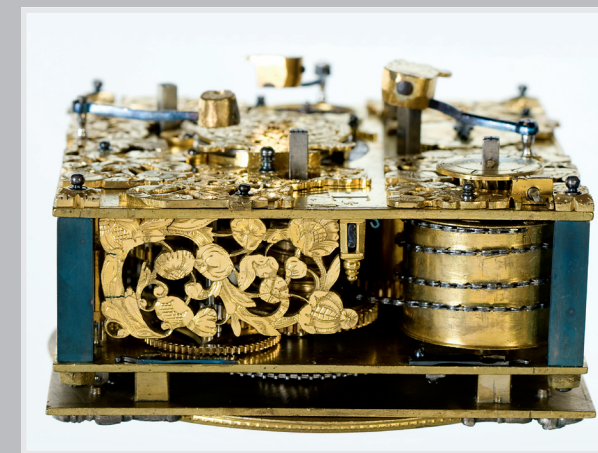
Height 9 cm, width 15 cm, depth 15 cm

FUNCTIONS

Grande Sonnerie striking (striking hours after each quarter), hour striking, phases of the moon, moon date, aspect, annual calendar, days, months, Zodiac, Zodiac date, 24-hour dial, solstice and equinox, hours, minutes.

CASE

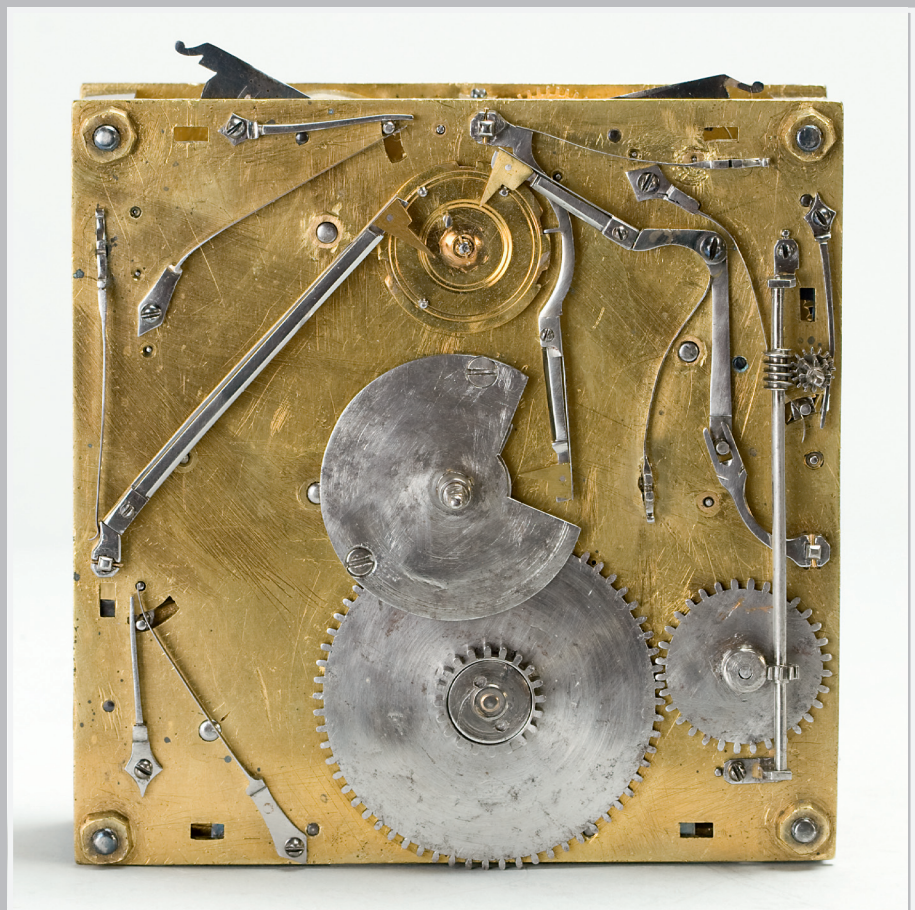
Square gilt brass, two-part, sides with raised arabesque pattern and framed, glazed oval windows; hinged silver base housing three bells; on silver paw feet.



VIEWS OF ALL FOUR SIDES OF THE MOVEMENT
EACH WITH DECORATED STRIKING GATE



VIEW OF BACK PLATE



VIEW UNDER THE DIAL

DIAL

From inside going outside:

1. Aspect disk in gilt brass with brass hour pointer, fixed on 60-tooth hour wheel;
2. Phases of the moon gilt brass disk partially under the aspect's with moon's age scale protruding over; rotates along with the aspect but 1/60 of a revolution slower; mounted on a 59-tooth wheel driven by the same minute wheel pinion;
3. Gilt brass hour scale with Roman numerals, the outside with six pointers indicating different values on the next ring:
4. Silver revolving ring with the scales described below, driven from the minute wheel via an intermediate wheel and double worm gear; from inside going to the outside:
 - a. Quarter hour track for the next ring:
 - b. Time of the sunrise and sunset (ortus Solis and occasus Solis), in Roman numerals from IIII to VIII.
 - c. Quarter hour track for the next ring:
 - d. Lengths of days and nights (quantitas diei and quantitas noctis) in Roman numerals from VIII to XVI
 - e. Thin empty divider disk
 - f. Zodiac names and their symbols
 - g. Zodiac Arabic scale divided by 30s for the next ring:
 - h. Zodiac 360° track
 - i. Names of months
 - j. Thin empty divider disk
 - k. Arabic date and number of days in given month
 - l. 365-day annual divisions

5. Gilt brass minute track

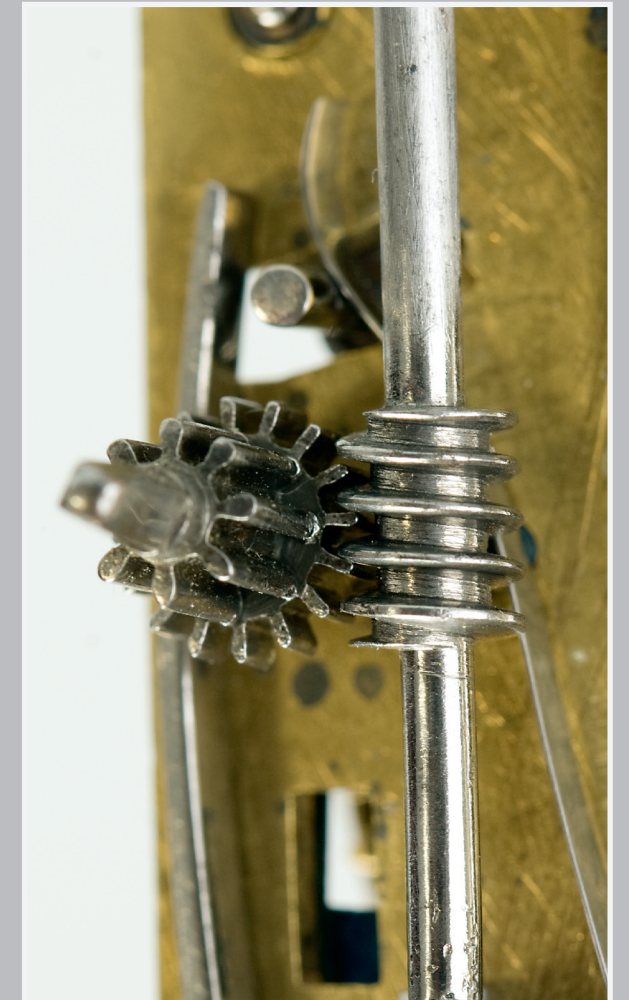
6. Five-minute Arabic scale along with Roman quarters

HAND

Gilt brass elaborate pointer for the hours, blued steel index for minutes with decorated hub.

MOVEMENT

Square (13 x 13 cm), gilt brass full plate, blued steel square pillars, fusee and chain for the going train, fixed barrels for the three striking trains, verge escapement, three-arm steel balance with 1½-coil copper hairspring, Tompion-type regulator, symmetrical gilt brass cock pierced and engraved with foliate pattern and exotic bird with asymmetrical foot, movement with applied decorative plates serving also as case mounting pieces, pierced and engraved with wild strawberry motifs, count wheel on the back plate with blued steel hour hand, quarter check dial also on the back plate with German Zs for the 2s, large blued steel *Grande Sonnerie* count wheel, worm-gear and wheel set-up with calibrated gilt plate, minute wheel set on the extension of the fusee.



FINAL LINK TO PLANETARY INDICATION TRANSMISSION



MAKER'S MARK



MAKER'S MARK



LOT 40

Archduchess Maria Magdalena of Austria (1589-1631) chose this type of clock to accompany her in an official portrait by Giusto Sustaermans, circa 1625. Direct driven movements from this period are very rare, this clock is one of only two like that in the collection.

SIGNED

Maker's punch mark HK within a shield on the alarm bracket plate.

DIMENSIONS

Height 20 cm, base 11.4 x 11.4 cm, body 7 x 7 cm.

FUNCTIONS

Alarm, hour striking, hours, striking indication dial, night reading.

CASE

Rectangular gilt bronze, finials at corners securing gilt brass straps with mid-point moldings curving over bell from central large finial, plain sliding side panels with attached square corner columns, flat base.

DIAL

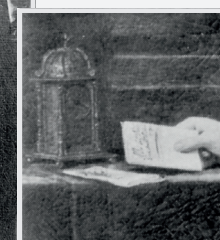
Gilt brass, outer Roman hours with half-hour star markers and outermost night touch knobs, inner rotating alarm disk with outer night touch knobs, and Arabic hours with German Zs for the 2s, striking dial on the back with Arabic hours and German Zs for the 2s.

HAND

Blued steel ranseur.

MOVEMENT

Two-tier vertical four-post cage (11 x 5.8 x 5.8 cm), square steel corner posts, all parts steel except the barrels which are of bronze, fixed barrel on both trains, verge escapement with two-arm steel balance, verge-type alarm mechanism with open spring and one wheel set in the going train tier.



ARCHDUCHESS
MARIA MAGDALENA
(AND DETAIL) , CIRCA 1625,
BY GIUSTO SUSTAERMANS

HK, GERMANY, LAST QUARTER OF 1500S

Exceptionally rare gilt bronze tower-form table clock striking hours, with alarm and a single hand direct-driven steel movement.

CONDITION

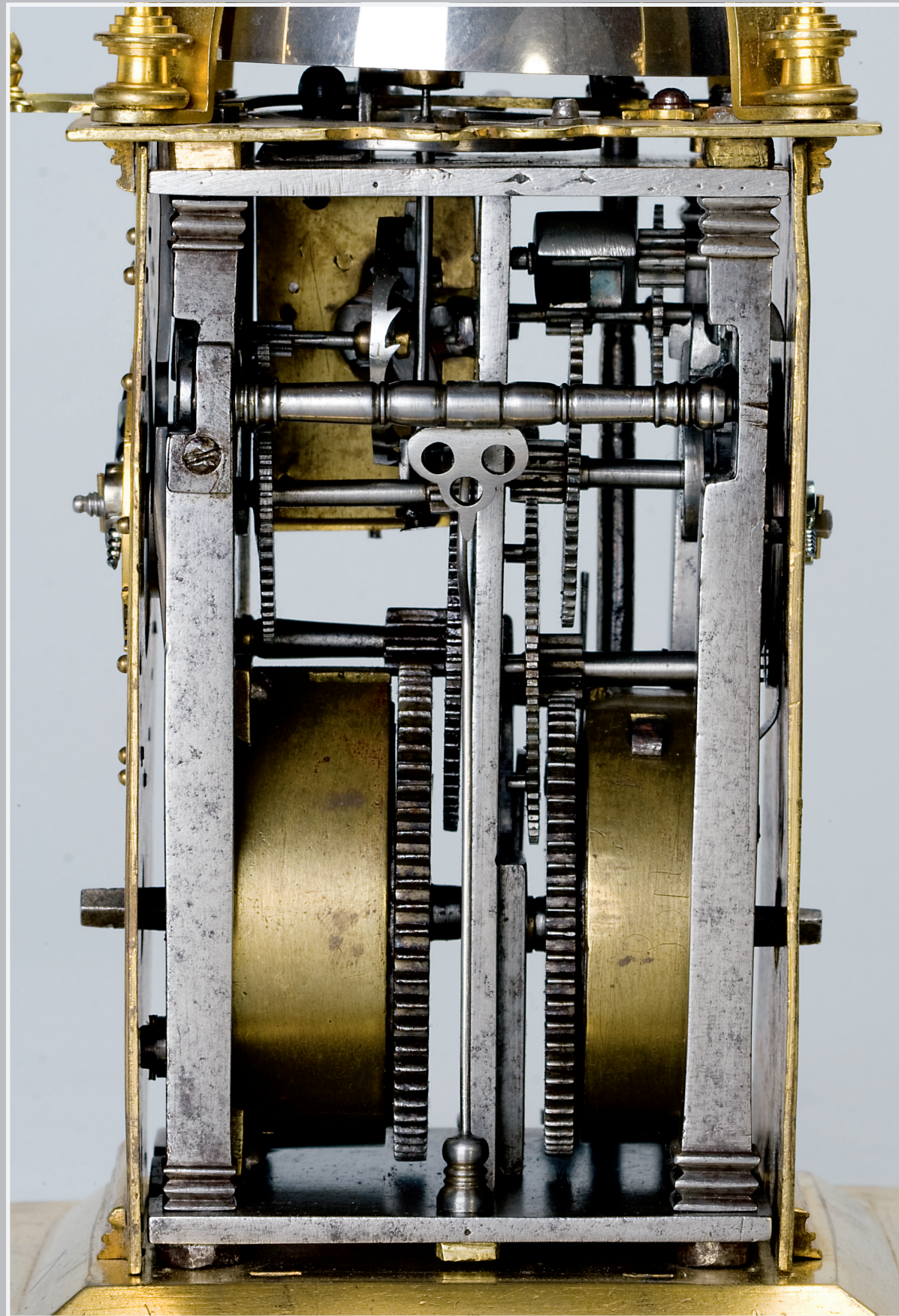
Case: very good
Dial: very good
Hands: very good
Movement: very good

ESTIMATE

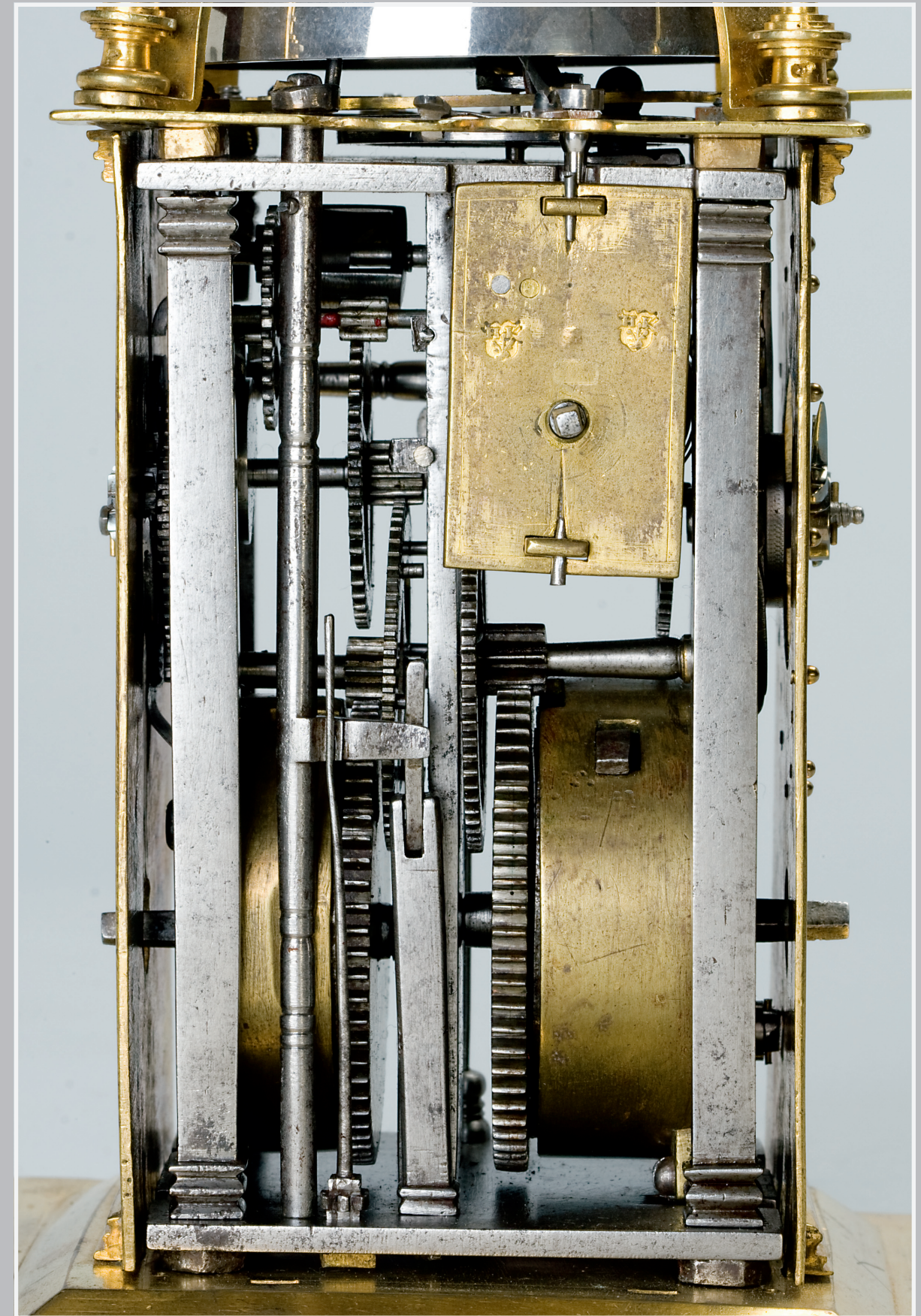
EUR 15.000 - 20.000



VIEW OF STRIKING DIAL



VIEW OF RIGHT SIDE OF MOVEMENT



VIEW OF LEFT SIDE OF MOVEMENT WITH MAKER'S MARK ON ALARM BRACKET PLATE

SOUTHERN GERMANY, CIRCA 1600

Important and extremely rare, gilt copper elaborate tower-form carillon table clock striking hours and quarters, with alarm, and early minute indications.

Carillon clocks are generally rare, and those from the Renaissance are extremely rare. The only other table carillon clock we know of from the 16th and 17th centuries is an automaton carillon clock from the Textor Collection (Bamberg). The present clock has two bells in the cupola and two hammers in addition to a large bell placed in the base.

The same type of clock was chosen to represent attributes of vanity in a painting by Antonio de Pereda, *Allegory of Vanity*, from about 1640 (now at the Kunstmuseum in Vienna).

The side panels are designed as a Renaissance Gateway; for comparison, we show the Gateway to the Abattoir, which was built in Nuremburg in 1571 and has been described as "perfectly Renaissance in style" (see Lot 45).

DIMENSIONS

Height 42 cm (with finial), base 21 x 21 cm, body 10 x 10 cm.

FUNCTIONS

Carillon striking, hour and quarter striking, alarm, hours, quarters.

CASE

Rectangular gilt brass, bells housed in four-story, octagonal, colonnaded tower with small finials at each corner, squat finial in center of third story above bell; the fourth story consists of engraved obelisk finial; ornamented balustrade with finials on bases in corners and small finials at balustrade midpoints; sliding sides with attached Tuscan columns, with arched glazed windows in the style of Renaissance gateway, overall chiseled curling tendril pattern, on ornate square bases, ogee base embossed with curling tendril pattern and banded border, four legged bun feet.

DIAL

Applied silver ring with Roman hours and half-hour markers with quarter-hour track, inner revolving alarm gilt disk with Arabic hours with Zs for the 2s, below minute silver disk with Roman quarter marks. Reverse with hour and quarter striking dials with Arabic numerals and Zs for 2s.

HAND

Gilt brass.

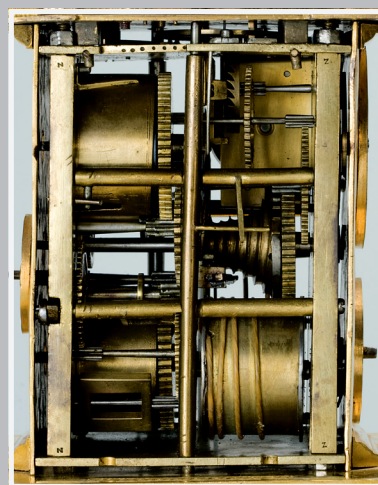


ALLEGORY OF VANITY (DETAIL), CIRCA 1640, BY ANTONIO DE PEREDA, KUNSTMUSEUM, VIENNA

CONDITION

Case: very good, two small finials possibly later
Dials: very good
Hands: very good
Movement: very good

ESTIMATE EUR 20.000 - 30.000



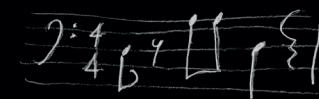
VIEW OF LEFT SIDE OF MOVEMENT

MOVEMENT

Two-tier vertical four-post brass cage (12 x 8 x 8 cm), square brass corner posts, fusee and gut on the going train, fixed barrels for the striking trains, verge escapement with two-arm balance and hog's bristle regulator with the arm protruding to the left side panel, verge-type alarm mechanism set in the going train tier.



MUSICAL NOTES FOR THE QUARTER STRIKING CARILLON



VIEW OF THE FRONT

VIEW OF THE STRIKING DIALS ON THE BACK

FIELD MARSHAL ON A HORSE
NIKOLAUS SCHMIDT THE ELDER, AUGSBURG,
CIRCA 1590

**Important, one of only two known to exist,
Field Marshal on a Horse automaton figure clock
in gilt copper and bronze, striking hours, with
single hand, formerly in The Time Museum.**

The automaton is in the style of monuments and paintings portraying victorious field marshals on horses, holding their command batons in their right hand. We are including one example of contemporary paintings to illustrate the analogy.

The marshal moves his head from side to side as if to inspect his troops on both sides of the fighting field. He does this every hour while the clock is striking.

This is one of only two European horseman rider automata known to exist from this time period, although, from archival sources, we know that at least two others used to exist:

1. In Spitzer Collection, current whereabouts known
2. Bayerisches Nationalmuseum either had or was offered one, only a photograph has survived
3. One used to be in the Palais des Ungarischen Ministers in Vienna, circa 1900

There are also three Turkish Pasha riders known to exist:

1. Kremlin Museum
2. Kunsthistorisches Museum, Vienna
3. Dresden Mathematisch-Physikalischer Salon

The Pasha Riders were destined for the Ottoman Empire. The custom started in 1548 with the annual "Tribute to the Sublime Gate" by the Holy Roman Emperor to avoid Turkish invasion. The tribute was in the form of gold, money and luxury goods, including clocks and automata, which became one of the favorites of the rich Ottoman customers, with whom many of them ended up.

There is an interesting detail to the clock, relatively rare, that goes along with the knight's armor: the base cover is made of steel and decorated in the same manner as the 16th century high quality armor pieces, especially shields, with inhabited foliage, often including grotesques, using the etching technique.

SIGNED

Punched with maker's mark "NS" within a shield on the back plate.

PROVENANCE

The Time Museum, Inventory no. 557.

EXHIBITED

1. Bayerisches Nationalmuseum, Munich, April 15 to September 30, 1980.
2. Smithsonian Institution, Washington, DC, November 7, 1980 to February 15, 1981.
3. *L'antico splendore dell' orologeria italiana dal XV al XVIII secolo*, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 125.

PUBLISHED IN

1. Maurice, Klaus & Otto Mayr, eds., *The Clockwork Universe, German Clocks and Automata, 1550-1650*, Washington, DC, 1980, fig. 73.
2. Maurice, Klaus & Otto Mayr, eds., *Die Welt Als Uhr, Deutsche Uhren und Automaten, 1550-1650*, Bayerisches Nationalmuseum, 1980, fig. 73.
3. *La misura del tempo*, Italy, 2005, page 435

MAKER'S BIOGRAPHY

Nikolaus Schmidt the elder was born around 1550 at Wiltz in Luxembourg, and later moved to Augsburg where he became a master on March 3, 1576, having married Katharina, a daughter of an established Augsburg's clockmaker Hans Fronmüller, on February 12 of that year. She died three years later. Schmidt remarried to Susanne Gloninger, with whom he had three sons, all clockmakers:

1. Georg (1580-1630), became a master in 1608 and, interestingly, the same year, married the widow of his father's first brother-in-law, Hans Fronmiller, the younger;
2. Nikolaus the younger (ab. 1582 - ab. 1637) became a master on May 17, 1620. His son, Hans Ulrich (ab. 1622 - ab. 1680) continued the family tradition. He became a master clockmaker in 1648;
3. Carl (ab. 1586-ab. 1635) became a master in 1614, six years before his older brother.

In 1586 a Nikolaus Smith became foreman of the Augsburg Smiths' Guild. He died circa 1625.

Clocks made by Nikolaus Schmidt the elder include an elephant automaton clock, on loan to the Bayerisches Nationalmuseum, Munich; a table clock in the Historisches Museum, Basel; an octagonal table clock in the Beyer Clock & Watch Museum, Zurich; a tower-form table clock in the Philadelphia Museum of Art; and a table clock and a Madonna and Child figure clock in the Metropolitan Museum of Art in New York City.

Clocks made by Nikolaus the younger include a Crucifix clock at the Musée d'horlogerie, Le Locle; a monstrance clock in the Musée National de la Renaissance, Chateau d'Ecouen; an automaton skull and crossbones table clock, in a private collection; and a ring watch in the Schlossmuseum, Gotha.



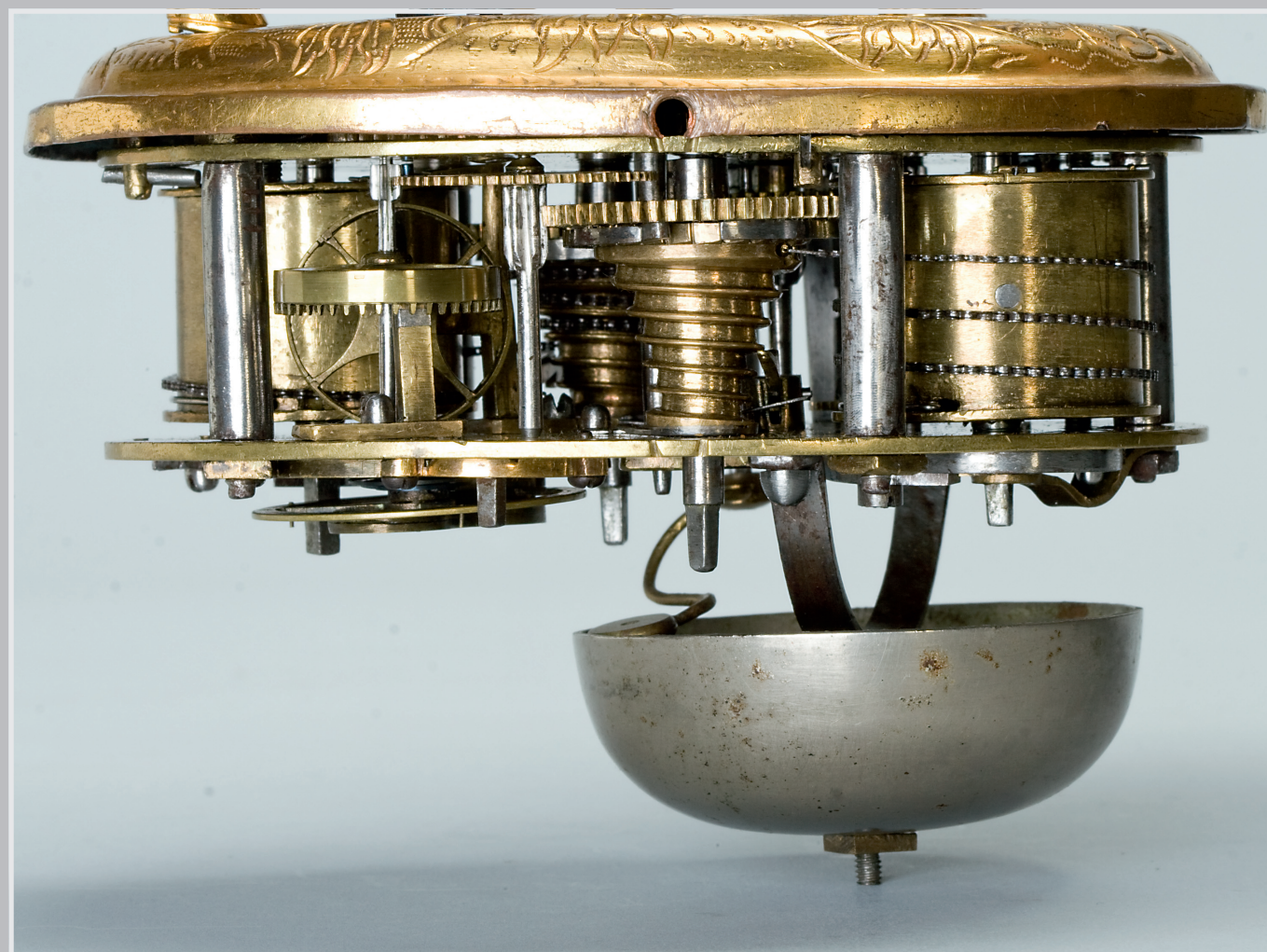


KING PHILIP II OF SPAIN, 1628, BY RUBENS (PRADO MUSEUM)





STEEL BASE COVER PLATE ETCHED IN THE MANNER OF REINASSANCE ARMOR



VIEW OF THE MOVEMENT IN THE BASE



DETAIL OF THE FIELD MARSHAL HEAD



DETAIL OF THE HEAD OF THE FIELD MARSHAL HORSE

DIMENSIONS

Height 27.9 cm, width 19 cm, depth 16 cm (base).

FUNCTIONS

Head movement, hour striking, hours.

CASE

A field marshal wearing a hat, cape and ruff, holding a baton (missing) in his right hand riding a horse, on an oval pedestal chased and engraved with grotesque inhabited foliage, sides with arabesque pattern, oval base with steel cover etched with stylized inhabited foliage, including buildings and a large snail; bun feet attached to the cover, ogee skirt.

DIAL

In front of the right rear horse leg, Roman hours with half hour markers; in front of the left rear leg, striking checking dial protruding over the count wheel with Arabic hours and no Z; striking correction pin-hole at 9 on the striking checking dial.

HAND

Steel *fleur-de-lis*.

MOVEMENT

Oval (12.3 x 9.3 cm), brass full plate, round steel pillars, fusee and chain on both trains, pinned barrel covers, four-wheel going train, verge escapement, now with three-arm brass balance, steel balance spring and brass cock, sideways rider's head movement via a lever fitted to the other side of the hammer arbor which pushes a spring-loaded lever fixed to the rod going up to the head, count wheel on the top plate with an arbor extending over to the case.

CONDITION

Case: very good, missing baton

Dials: very good

Hands: very good, possibly later

Movement: very good, now with balance spring

ESTIMATE

EUR 80.000 - 120.000

RAMPANT LION
CASBAR PFAFF, AUGSBURG, CIRCA 1630

Magnificent and important Rampant Lion automaton table clock striking hours and quarters, with single hand gilt brass movement.

There is only one other Rampant Lion Automaton Clock by Casbar Pfaff known, now the pride of the Maximilian Museum, Augsburg. The beast moves its eyes to and fro, and when the hour strikes it snaps its jaws.

The fascination with artificial life goes back to antiquity. Homer, in the 8th century BC, mentioned mechanically driven creatures. His story of Icarus flying with artificial wings has survived to the present day. The advancement of mechanics, in particular of the mechanical clock during the Renaissance, brought the creativity in simulating life to a new level.

Beginning in 1548, automata gained a new group of wealthy admirers from the Ottoman Empire. This was the first year of the annual "Tribute to the Sublime Gate" by the Holy Roman Emperor to avoid Turkish invasion. The tribute was given in the form of gold, money and luxury goods, including clocks and automata, which became one of the favorites of the rich Ottoman customers, with whom many of them ended up.

The Germans were masters of the art of automata. Peter Ramus (1515-1572) wrote a poetical story about a flying wooden eagle and an iron fly constructed in the laboratories of Nuremberg by the famous mathematician Regiomontanus to greet the Emperor.

The automated dogs, doves, lions, and horse riders in this collection are built in the same spirit, to impress emperors, princes and a few wealthy elite. They are the beginnings of modern mechanization, the first steps on our way to creating a perfect robot. They are very rare, with no more than perhaps a hundred of them still in existence, mostly in museums.

The concept of a mechanical lion fascinated men from the very early days of history. Leonardo da Vinci was the first to build a lion automaton. After him a few others tried to do so, even fewer succeeded.

Rampant Lion automata are extremely rare. Only ten are known:

1. Nikolaus Schmidt in New York private collection
2. Christoph Müller in New York, private collection
3. Michael Kraz in Yves Saint Laurent Collection (sold for 133,000 Euros in February 2009 by Christie's Paris)
4. Johann Ott Halaicher in Badiskhes Landesmuseum, Karlsruhe
5. Caspar Pfaff in Maximilian Museum, Augsburg
6. Caspar Pfaff (this one)
7. Unsigned in Munich private collection, illustrated by Klaus Maurice
8. Unsigned in Flagg Collection, Milwaukee
9. Unsigned, Christie's London June 1996, Lot 274A
10. Cologne, private collection

SIGNED

Under the dial.

PROVENANCE

Christie's London, 12 June 1996, lot 274.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 122.

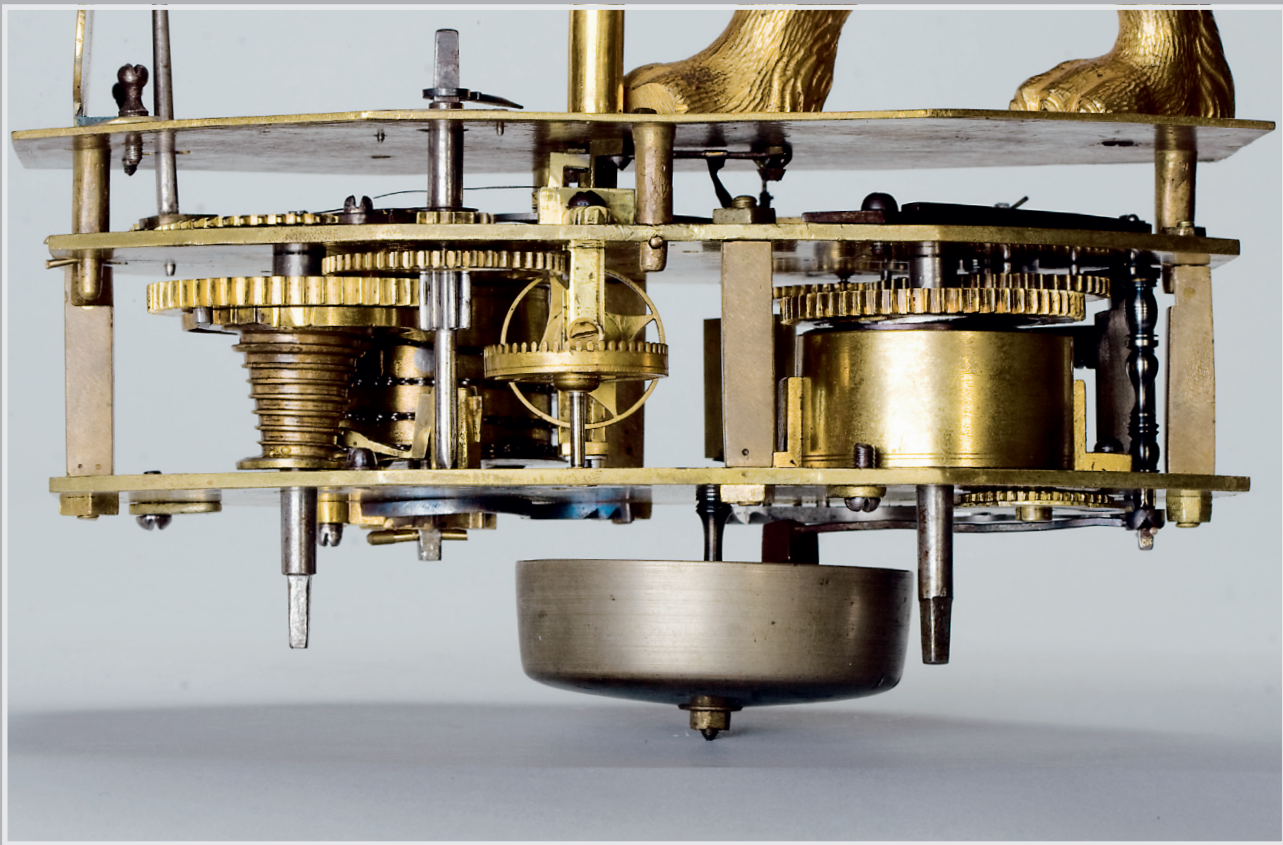
PUBLISHED IN

La misura del tempo, Italy, 2005, page 432

MAKER'S BIOGRAPHY

Caspar (also Kaspar, Gaspar or Casbar, as on this clock) Pfaff (ab 1564 - after 1635) was an Augsburg clockmaker who became an independent master on December 5, 1599. Abeler lists two lion automata by Pfaff at auctions, a Turkish Automaton Figure clock in the Metropolitan Museum of Art in New York, a Crucifix clock also at the Metropolitan Museum of Art, table clocks in the Bayerisches National Museum and a private collection in Milwaukee, and watches hung around the neck at the Staatliche Museum in Kassel and the Kestner Museum in Hannover.





VIEW OF THE MOVEMENT IN THE BASE

DIMENSIONS

Height 34 cm, width 34 cm, depth 15.5 cm (base).

FUNCTIONS

Eye and mouth movement, hour striking, quarter striking, hours.

CASE

Automaton lion wearing crown, standing on rear paws on gilt brass tile pattern floor, holding scepter in front right paw and touching vertical clock dial with front left paw, red highlighting ears, nostrils and mouth, white and black eyes; on oblong octagon dark wood base, with glazed panels on each side in gilt frames, and eight gilt brass bun feet.

DIAL

Applied silver ring with Roman hours and half-hour markers, inner quarter hour track, setting dial in front of the left foot with Roman quarter divisions.

MOVEMENT

Rectangular with canted corners (17.5 x 10 cm), brass full plate, round steel pillars, four-wheel going train, verge escapement, three-arm steel balance, no hog's bristle, S-shaped gilt brass cock, four steel square pillars, fusee and gut for the four-wheel going train, fixed barrel for the count wheel striking (five-wheel) with correcting lever in the base, verge escapement, count wheel on the back plate without numerals, striking correction pin-hole to the front right of the lion's right foot, eyes move via rod with flexible lever fitted between two pins set on the balance, mouth moves via cord from a lever set on the other side of the hammer arbor.

CONDITION

Case: very good, lion's crown repaired
Dial: very good, possibly lacking a decorative plate from the center
Hands: very good
Movement: very good

ESTIMATE

EUR 40.000 - 60.000



LOT 44

SOUTHERN GERMANY, CIRCA 1570

Important and extremely rare gilt brass complicated astronomical revolving table clock with steel movement and dials on each side featuring:

1. Perpetual annual calendar
2. Days of the month with their appropriate Saints
3. Days of the week with governing planets
4. Signs of the Zodiac
5. Position of the sun in the Zodiac
6. Lengths of day and night
7. Latitude adjustment
8. Phases and age of the moon
9. Diagram of planetary aspects
10. Dominical letters for years 1568-1595
11. Alarm
12. Early minute hand
13. Striking hours and quarters
14. 12-hour or 24-hour striking modes
15. Regulating dial

This type of clock developed in response to the Augsburg masterpiece requirements. They were the most complicated clocks of the period, outside of a small group of clocks made for special order or purpose. Not all of them were masterpieces, some were made by already established masters, such as Metzger, whose very similar clock is now in the Beyer Museum in Zurich, but they were all exceptional.

In Augsburg, the main center of clock making at the time, the right to sell clocks prior to 1578 was granted exclusively to clockmakers. In 1578 it changed, and since then we sometimes see very complicated clocks punched only with the Augsburg town mark and, sometimes, not even that. These clocks were ordered by the new group that was granted the right to sell them. Although the rules were complicated with different restrictions, the exclusive right of clockmakers to trade clocks was taken away from them. Sometimes complete clocks were ordered from them, sometimes just movements to be cased and sold by, for instance, a goldsmith. They were often ordered from the best Augsburg makers and often sold by the best Augsburg goldsmiths.

This clock is clearly either one of those clocks or a masterpiece.

As far as the complicated clocks of the time go, this was the most complicated model offered. The few more complicated that exist were made for a special order, and usually outside of the guild.

The few clocks of this type that still exist today are similar in construction and in appearance. The movement is based on a triple-tier vertical cage, usually of crosswise design (the center tier housing the going train is perpendicular to the striking trains); they were made usually of gilt brass, but steel ones are also known. The complications usually ran directly from the motion train, however, as in this clock, one can see sometimes the transferring of the motion from one side of the movement to the other. For large transmissions, endless gears were employed.

The lengths of days and nights mechanism was solved by transmitting the motion of the position of the sun via a single off-center pin moving a lever to and fro which moves the day and the night disks. Sometimes this movement was via two gears and a tilted lever (as in this clock), sometimes via two pins. The problem with latitude adjustment was elegantly and simply solved by making the off-center pin, mentioned above, adjustable via hand calibration, usually with latitude hours (the same as longitude but up and down).

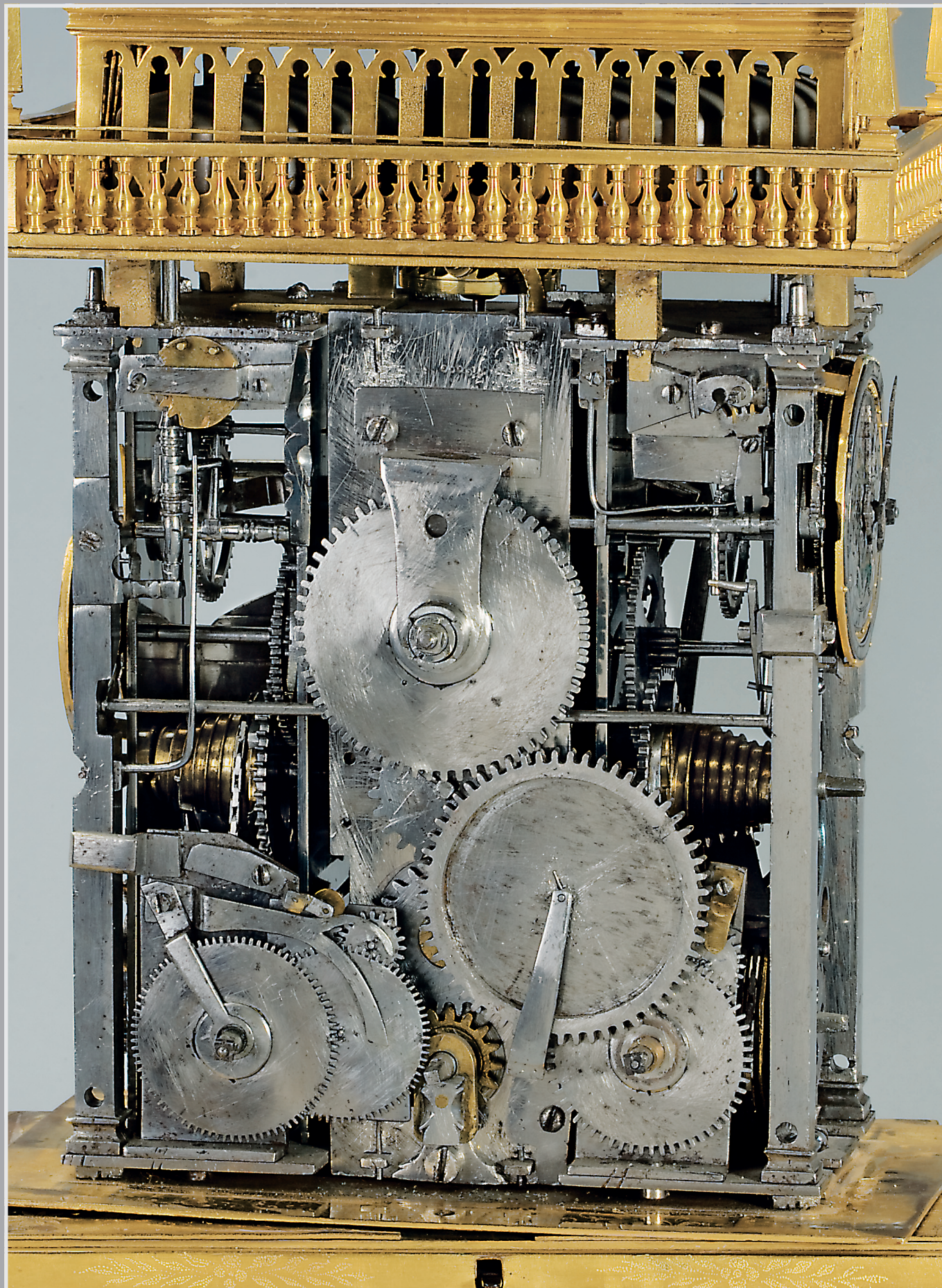
They were always equipped with 12-hour and 24-hour striking modes. This was done by placing the two count wheels against each other and making the spring-loaded locking lever sliding vertically if pushed by a lifting cam fitted with the selection hand.

The annual calendar was made in parts: sometimes six sets of two months, sometimes four sets of three months, and sometimes two sets of six months (as in this clock). In the first two sets the clock was sold with three and two rings, respectively, engraved on both sides; in the case of the six-month rings, just one ring was engraved on both sides.

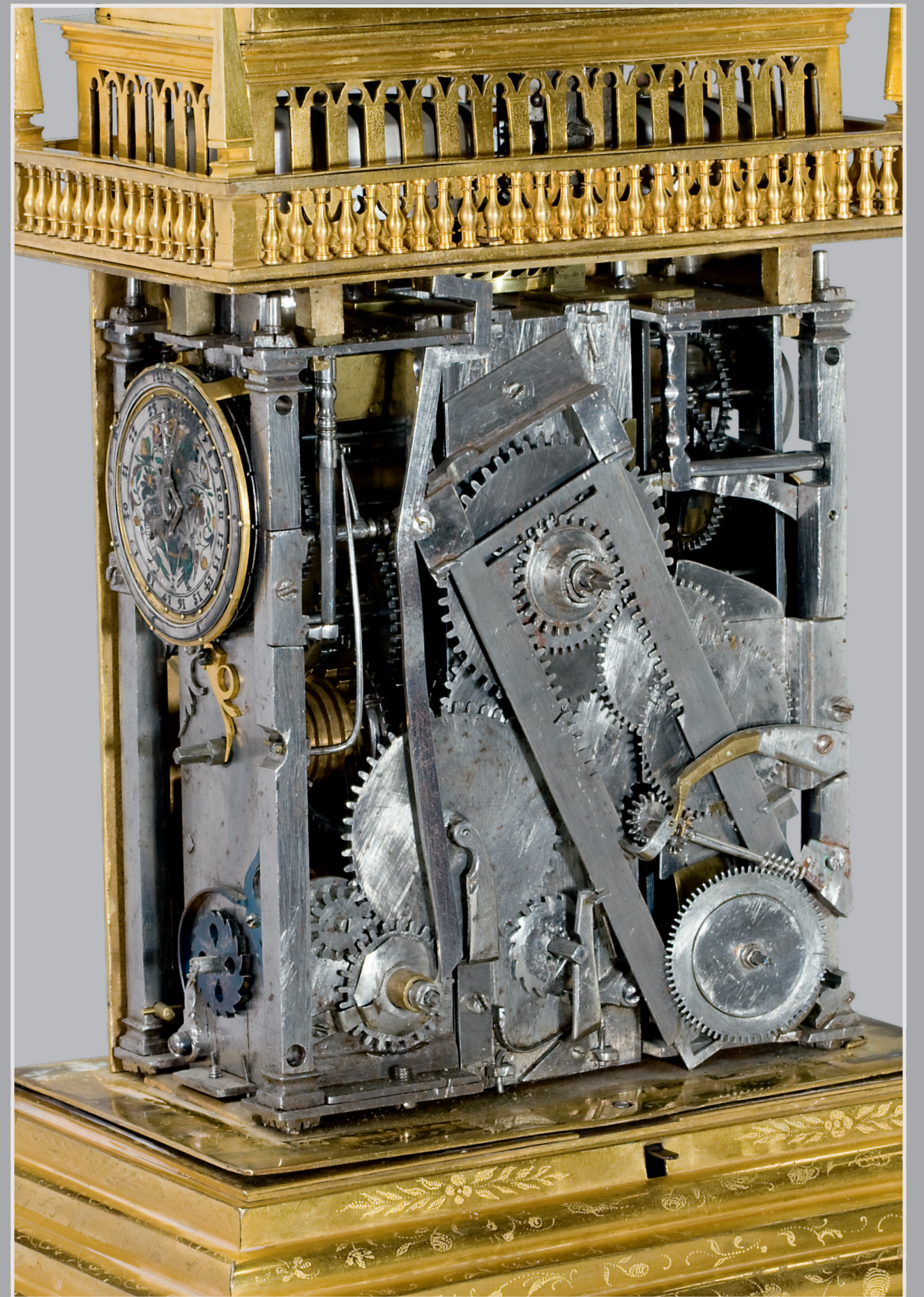
The alarm mechanism was incorporated in the movement, although, as in this case, sometimes it was moved inside the dome, same as in the monstrance-form clocks.

Noteworthy, and clearly distinguishing this clock from the others of its small class, is the mechanism allowing the body of the clock to revolve over the base. In most of them, in order to look at the dial on the other side, one had to either walk over to the other side or turn the entire clock around.





VIEW OF THE MOVEMENT WITH PLANETARY INDICATION MOTION TRANSMISSION



VIEW OF THE MOVEMENT WITH LENGTH OF DAYS AND NIGHTS AND THE LATITUDE



VIEW OF THE FRONT FACES

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. N° 104.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 414.

REFERENCES

Klaus Maurice, *Die Deutsche Räderuhr*, Munich, 1976.

DIMENSIONS

Height 50 cm (with finial), base 31 x 24 cm, body 19 x 12 cm.

FUNCTIONS

Alarm, hour striking, quarter striking, phases of the moon, age of the moon, Zodiac, position of the sun in the Zodiac, diagram of the planetary aspects, annual perpetual calendar, latitude adjustment, dominical letters, name days, length of day and night, hours, minutes.

CASE

Gilt brass, all engravings are under the gilding; bells housed in two-story dome engraved with flowers and storks, top-most obelisk finial standing on colonnaded base, balustrade with obelisk finials around upper story of dome and a larger version of the same around lower story of dome, base of dome with pierced colonnade for sound; attached square Corinthian columns engraved with vine pattern; sliding side panels with young nude male figure holding branches on the quarter striking side and a child holding a skull on the hour striking side, fruits, and flowers; stepped base engraved with flowers; on a dark wood base with bun feet. The body revolves around the base.

DIAL FRONT

Center dial with Roman hours I to XII repeated twice, inner Arabic 24-hour scale with Zs for the 2s, outer minute track with Arabic 1 to 60; inner silver length of days segment and silvered blue steel segment with lengths of nights with Arabic 24-hour scale (attached to the night ring), center with the silver cover plate engraved with floral design.

Below to the left, silver alarm dial with Roman hours and inner Arabic 13 to 24 (this dial indicates the time) and inner revolving silver setting disk with Arabic hours.

Below to the right, silver and *champlevé* enamel Zodiac signs with inner revolving silver disk with a pointer indicating the position of the sun in the Zodiac. This disk is engraved with Arabic scale 12 to 20 indicating the latitude of the clock's location. The scale is in the hours (same as longitude but vertical). The second half is engraved "Der Dagleng Stunden" (in modern German: "Der Tag Lang Stunden," the length of the day in hours). The latitude is set by a hand set in the center.

DIAL REVERSE

The central annual silver ring shows (from outside going inside) the date in Arabic, dominical letter of each day, names of corresponding saints. It is in two parts, with six months engraved on one side, the other six engraved on the reverse, with the dial needing to be changed every six months. The center with Phases of the moon and its age and diagram of

planetary aspects.

The top left, silver regulating dial calibrated from 1 to 8. Top right, silver striking mode dial for 12-hour or 24-hour striking. Lower left, silver dial for Dominical letters for 1568-1595. Lower right, Golden Numbers silver dial.

HAND

Steel ranseur.

MOVEMENT

Rectangular, three-tier steel cage with crosswise arrangement, all steel except barrels and fusee cones which are of brass, four square (in cross-section) posts, each train between rectangular plates, fusee and chain on all three trains, center tier for the going train, verge escapement now with short pendulum, count-wheel striking with two concentric count wheels with locking lever shifting from one to the other via rack controlled by a 12/24 striking mode hand.

Dominical letters driven from the other side through the same shaft that drives the position of the sun in the Zodiac, the moon, on the same side, driven also from the other side via large wheel going to the alarm (alarm wheel, then small intermediate, then large wheel), lengths of the days and nights work in such a way that the night and day sectors are mounted each on their own disk with a slot in the center, the rectangular rack bracket is tilted so one wheel runs under one arm and the other wheel over the second arm; the bracket is driven by a wheel concentric to the sun position hand with off-center pin, the further the pin is from the center, the higher the latitude; the wheel is pivoted in the dial (like later flying tourbillions) and is held by a pin securing the hand which shows the latitudes, a small alarm mechanism with open spring is set separately between the bells under the dome behind the gallery, alarm lever between the baluster on the hour dial side between 10 and 11.

CONDITION

Case: very good
Dials: very good
Hands: very good
Movement: very good, escapement upgraded to pendulum

ESTIMATE

EUR 150.000 - 250.000



VIEW OF QUARTER STRIKING DIAL

LOT 45

GERMANY, CIRCA 1600

Important ebonized wood and gilt bronze tower-form table clock striking hours, with alarm and a single hand steel movement.

CONDITION

Case: very good, some repairs

Dials: very good

Hands: good, later

Movement: very good, escapement at one point was upgraded to pendulum, some repairs

ESTIMATE

EUR 10.000 - 15.000

The side panels are designed as a Renaissance Gateway; for comparison we show the Gateway to the Abattoir, which was built in Nuremburg in 1571 and has been described as "perfectly Renaissance in style."

DIMENSIONS

Height 24 cm, base 17 x 17 cm, body 9.3 x 9.3 cm.

FUNCTIONS

Alarm, hour striking, hours.

CASE

Rectangular, gilt bronze cupola with flat colonnaded side and obelisk finial on a flat gilt bronze top with corner finials; ebonized wood with fluted Tuscan corner columns and gilt inset panels with engraved foliate pattern; scrolling ornament gilt feet.

DIAL

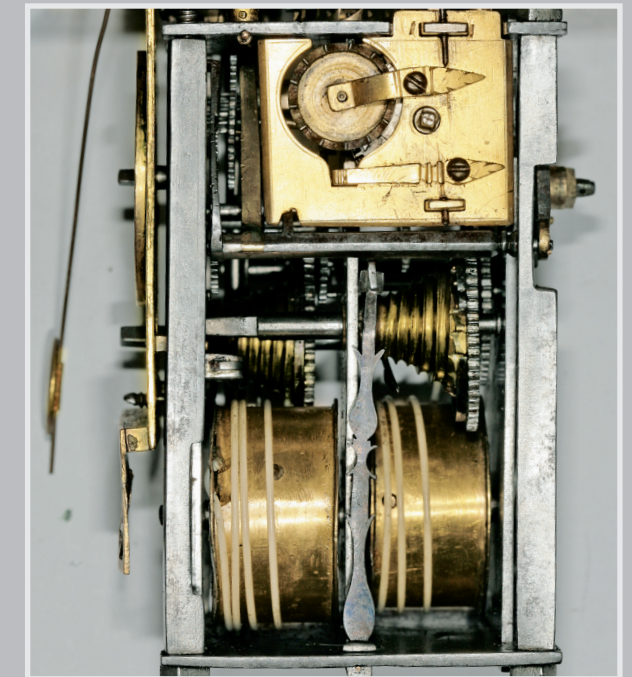
Applied silvered ring with Roman hours and half-hour markers, inner quarter hour track and 24-hour Arabic scale with Zs for 2s, innermost revolving gilt alarm disk, striking correction pin-hole between VIII and IX; back with *champlevé* silver striking dial with Arabic hours, and foliate pattern.

HAND

Brass winged.

MOVEMENT

Two-tier vertical steel cage (11 x 7 x 7 cm), square posts, all steel except barrels, fusee cones, alarm bracket and (now) contrate and escape wheels; fusee and gut on going and striking trains, verge escapement now with short pendulum, two-wheel verge-type alarm train with steel fixed barrel, set in the going train tier, hour wheel driven from 16-leaf pinion set on the extension of the fusee arbor.



VIEW OF LEFT SIDE OF MOVEMENT



GATEWAY TO THE ABATTOIR, NUREMBURG, 1571



VIEW OF THE STRIKING DIAL

VIEW OF THE FRONT

LOT 46

GERMANY, LAST QUARTER OF THE 1500S

Important and extremely rare gilt bronze tower-form table clock striking hours, with alarm and a single hand steel movement.

CONDITION

Case: very good

Dials: very good

Hands: very good, , possibly later

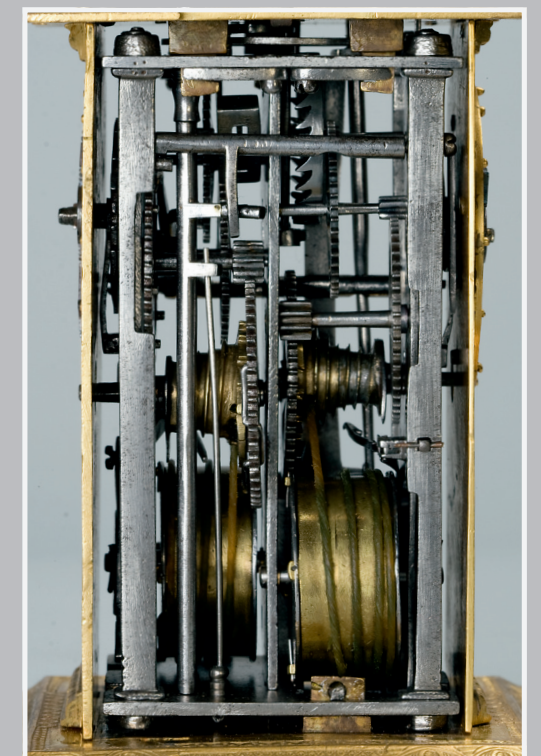
Movement: very good, small repairs to the alarm lever

ESTIMATE

EUR 15.000 - 20.000



ARCHDUCHESS MARIA MAGDALENA
(AND DETAIL), CIRCA 1625, BY GIUSTO SUSTAERMANS



VIEW OF LEFT SIDE OF MOVEMENT

Archduchess Maria Magdalena of Austria (1589-1631) chose this type of clock to accompany her in an official portrait by Giusto Sustaermans, circa 1625.

The case depicts Judith with the head of Holofernes. The Book of Judith tells the story of a wealthy widow whose city was under siege by the Assyrian general Holofernes. Judith entered the enemy camp, won the trust of Holofernes, waited until he passed out from drinking too much wine, and beheaded him with his own sword. With the help of her maid, she returned home in triumph with the head of Holofernes, and the invading army left the next day.

DIMENSIONS

Height 19 cm, base 9 x 9 cm, body 5.8 x 5.8 cm.

FUNCTIONS

Alarm, hour striking, hours, striking indication dial, night reading.

CASE

Rectangular, gilt bronze, side panels engraved with Judith with the head of Holofernes, and Justice carrying her sword and scales, detachable side panels fixed with square corner columns with overall leafy patterning; bell surmounted by finial with four draping leaves and four gilt brass straps terminating in small coils at case corners with its base with bayonet mounting; small base with acanthus ornamentation, underside with engraved coat of arms; four flattened bun feet.

DIAL

Gilt bronze with applied gilt ring with Roman hours and half-hour markers, outer night touch knobs, inner gilt bronze revolving alarm disk with Arabic hours with Zs for the 2s, center foliate engraving, winding aperture at 5:30; striking dial on back with Arabic hours with German Zs for 2s, striking correction pin-hole at 11, outermost night touch knobs, winding aperture below dial at 5; circular medallions below each dial with figures matching those on case sides.

HAND

Blued steel arrow.

MOVEMENT

Two-tier vertical four-post cage, all steel except barrel walls and fusee cones, square (in cross-section) posts, fusee and gut on both trains, verge escapement, two-arm steel balance with hog's bristle regulator with its lever protruding to the right, two-wheel verge-type alarm with open spring set in the going train tier, top of the alarm hammer loosely in the dome base, hour wheel driven by three-pin lantern pinion filed from the extension of the fusee arbor.



VIEW OF THE RIGHT SIDE



VIEW OF THE FRONT



VIEW OF THE STRIKING DIAL

LOT 47



This type of a clock was chosen by Danzig's Mayor, Constantin Freder, as an accessory for his official portrait.

SIGNED

On back plate.

MAKER'S BIOGRAPHY

Christoff Müller (circa 1620-after 1651) was an Augsburg clockmaker who became an independent Master on November 8, 1643 and married that same year. Abeler lists a variety of table clocks made by Müller that have appeared at auction, including astronomical and Turkish, and a lion automaton clock at the Metropolitan Museum of Art. Müller is believed to have worked as late as 1680.

DIMENSIONS

Height 9 cm, width 12 cm, depth 12 cm (from corner to corner).

FUNCTIONS

Hour striking, hours.

CASE

Hexagonal, gilt brass, sides with glazed paneling, curved bezel with floral motif in corners, hinged base with bell on four cupped feet.

DIAL

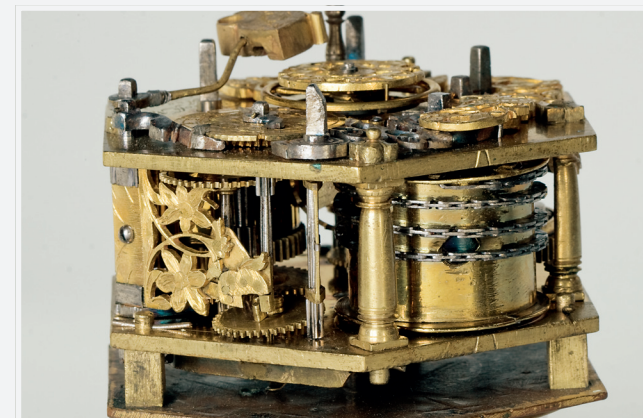
Applied silvered disk with Roman hours and star half-hours, center engraved with wild strawberries, striking correction pin-hole between IX and X.

HAND

Blued steel skeletonized.

MOVEMENT

Hexagonal, brass full plate, baluster pillars, fusee and chain for the going train, fixed barrel for the striking, verge escapement now with three-arm brass balance, flat balance spring and Tompion-type regulator, gilt brass cock pierced and engraved with wild strawberries motif matching the set-up click and the striking gate.



SIDE VIEW OF MOVEMENT

CHRISTOFF MÜLLER, AUGSBURG
(AUGUSTA), CIRCA 1660

Very rare gilt brass horizontal, hexagonal
table clock striking hours, with single hand.

CONDITION

Case: very good, gilding worn

Dial: very good

Hand: very good, possibly later

Movement: very good, balance upgraded to spring

ESTIMATE

EUR 8.000 - 10.000



VIEW OF THE BACK PLATE WITH SIGNATURE



CONSTANTIN FREDER, MAYOR OF DANZIG

LOT 48

CD, GERMANY, LAST QUARTER OF 1500S

Extremely rare and important miniature gilt brass tower-form clock striking hours, with alarm and an early minute hand iron movement.

A similar clock was painted sometime around 1617 by Rubens and Jan Brueghel the Elder in their *Allegory of Sound*, now in the collection of the Prado Museum (see Lot 33).

SIGNED

Punched "CD" with a sword in the middle of the initials.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 108.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 419.

DIMENSIONS

Height 21.5 cm, width 9.5 cm, depth 9.5 cm (base).

FUNCTIONS

Alarm, hour striking, hours, minutes, striking indication dial.

CASE

Rectangular, gilt brass, bell housed in dome with flat colonnade on sides, fish-scale pattern on dome surrounded by four finials at midpoints and surmounted by broad spire, balustrade running between obelisk finials; sliding side panels engraved with attached columns with foliate pattern, fluted corner columns on square bases, ogee base engraved with floral pattern and egg & dart border, four bun feet, bell in the base.

DIAL

Silver ring, Roman hours; gilt bezel with Arabic five-minute markers, with Zs for the 2s; center silver revolving alarm disk with *champlevé* enamel alarm disk with Arabic hours; reverse with hour striking dial in *champlevé* silver with Arabic hours.

MOVEMENT

Two-tier vertical four-post cage (61 x 44 x 44 cm), all steel except top and bottom plates and barrels and fusee cones, barrel covers pinned, two-arm steel balance with hog's bristle regulator protruding to the left, alarm bell on top, striking bell in base, pin-hole in left panel.



MAKER'S MARK ON ALARM POST

CONDITION

Case: very good, possibly re-gilded
Dial: very good
Hands: very good, possibly later
Movement: very good

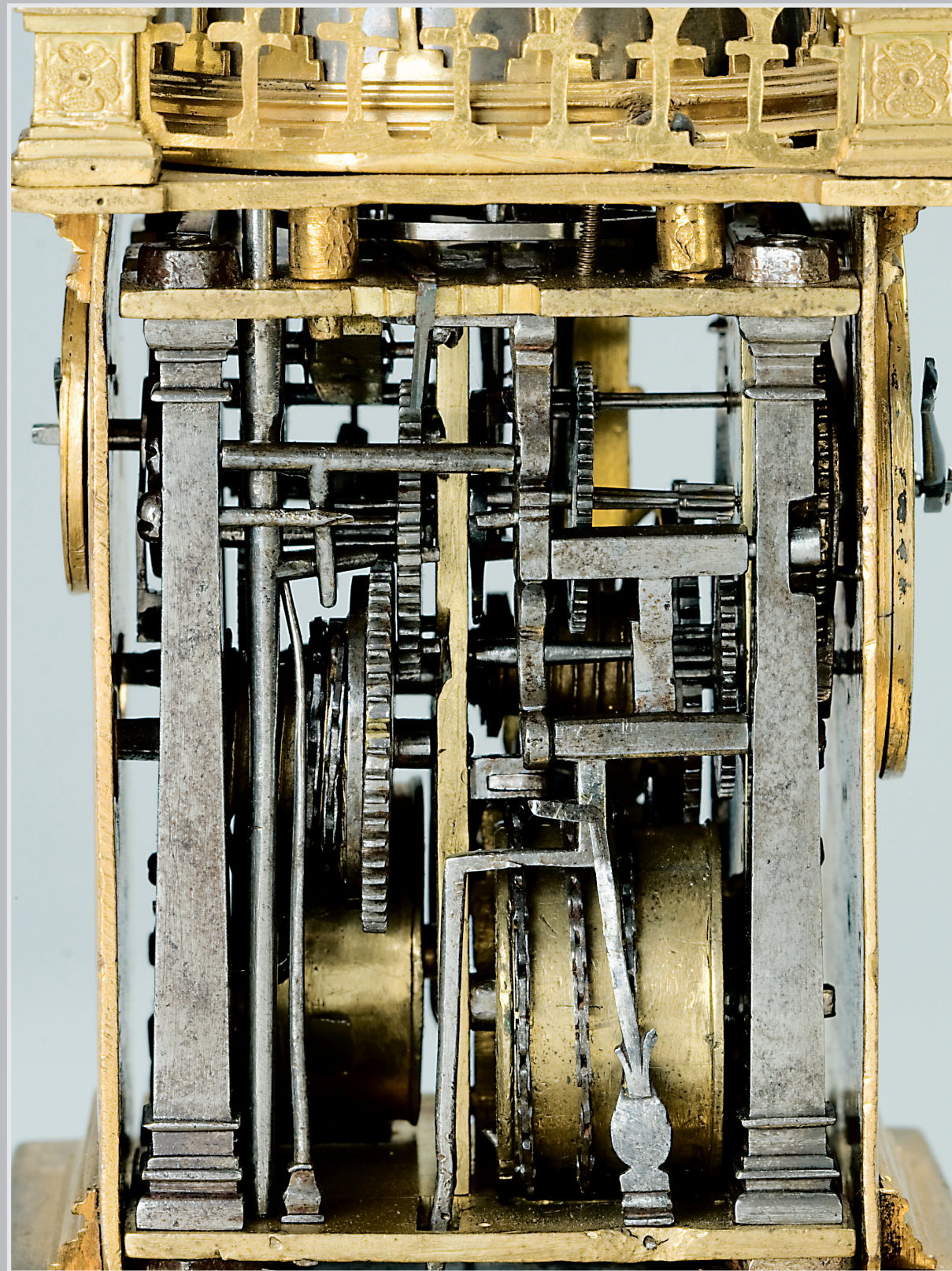
ESTIMATE

EUR 15.000 - 20.000

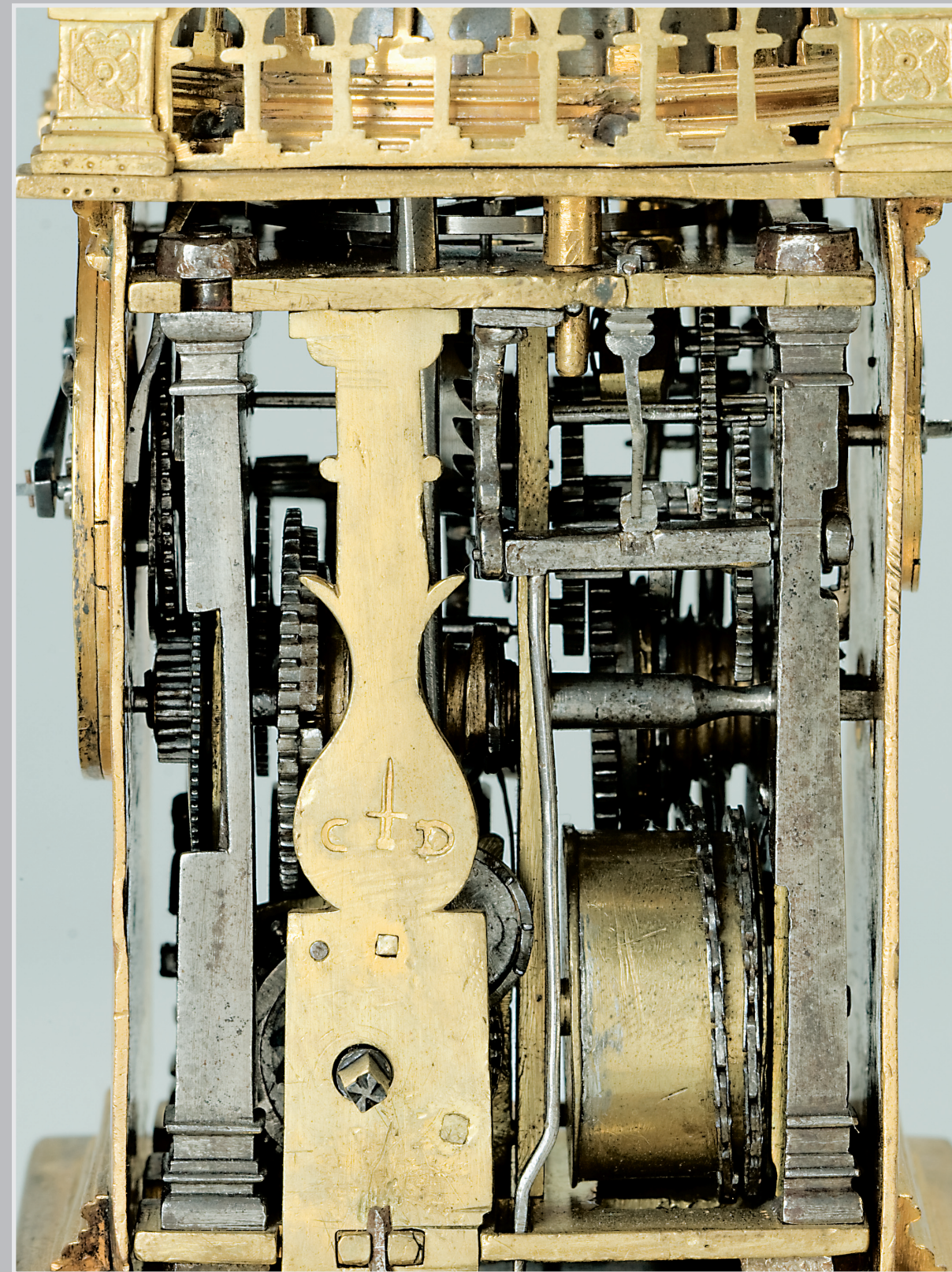


VIEW OF RIGHT SIDE

VIEW OF LEFT SIDE



VIEW OF LEFT SIDE OF MOVEMENT WITH STRIKING LOCKING ARRANGEMENT



VIEW OF RIGHT SIDE OF MOVEMENT WITH GILT BRASS ALARM POST

LOT 49

G. JOHAN CASPAR GÖRNT,
SOUTH GERMANY, CIRCA 1630

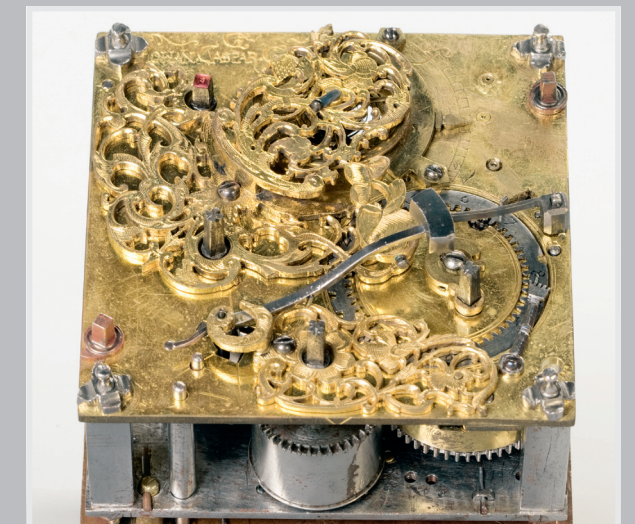
Very rare, square gilt brass horizontal table clock striking hours, with alarm and a partial steel movement.

CONDITION

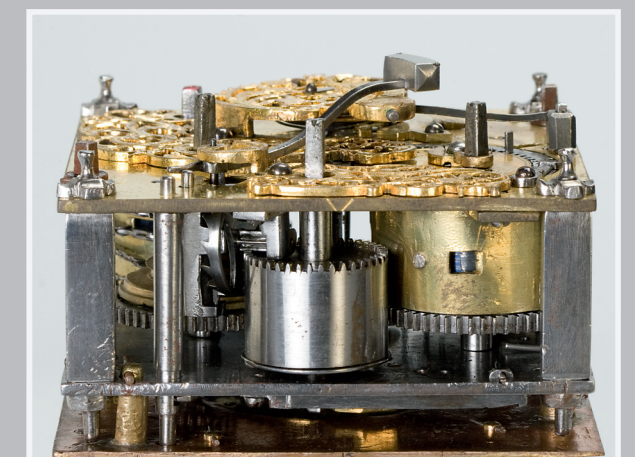
Case: very good, good gilding, feet in good condition, two side panels with indentation marks
Dial: very good
Hands: very good
Movement: very good, good gilding, balance spring applied

ESTIMATE

EUR 20.000 - 30.000



VIEW OF THE BACK PLATE



VIEW OF THE MOVEMENT

The clock is unusual, having a back plate of gilt brass and a pillar plate of steel.

SIGNED

On back plate.

MAKER'S BIOGRAPHY

G. Johan Caspar Görnt is listed by Abeler as a maker of table clocks during the 17th century, noting a square horizontal table clock in the Triebold Collection, Hannover.

DIMENSIONS

Height 8 cm, width 11.5 cm, depth 11.5 cm.

FUNCTIONS

Alarm, hour striking, hours, minutes, night reading.

CASE

Square gilt brass, two-part, sides engraved with a dog, rabbit, horse and deer on arabesque patterns, bezel engraved with laurel leaf pattern, detachable silvered base with bell and winding apertures, silver feet shaped like winged grotesques.

DIAL

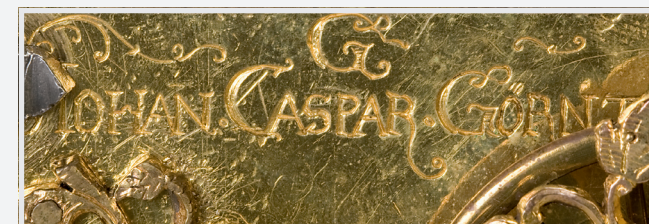
Directly on the plate, Roman hours with half-hour marks, outer applied ring with Arabic minute track and five-minute markers, inner Arabic 24-hour scale with German Zs for the 2s; center with gilt brass revolving alarm ring with Arabic hours engraved with floral pattern, alarm stop lever at 11, striking correction pin-hole at 3.

HAND

Steel *fleur-de-lis* and poker.

MOVEMENT

Square (9.8 x 9.8 cm), full plate with steel pillar plate, gilt brass back plate, fusee and chain for the going train, fixed barrel for the striking, verge escapement, now with four-arm brass balance and steel balance spring, irregular gilt brass cock pierced and engraved with wild strawberry pattern matching with the alarm hammer cock, steel two-train verge-type alarm with going barrel cut with contrate wheel.



MAKER'S SIGNATURE ON THE BACK PLATE

LOT 50

PROBABLY POLISH
FOR THE ITALIAN MARKET, CIRCA 1650

Rare and important gilt brass horizontal
square table clock with six-hour dial,
striking hours within six-hour system.

CONDITION

Case: very good, worn gilding
Dial: very good, dial plate gilding is worn
Hand: good, possibly later, old rust
Movement: very good, escapement upgraded to
spring, plates with worn gilt

ESTIMATE

EUR 7.000 - 10.000

DIMENSIONS

Height 8 cm, width 10.5 x depth 10.5 cm (base).

FUNCTIONS

Hours striking, hours, night reading.

CASE

Square, gilt brass, sides with oval glazing in shaped and engraved frames, bezel with repeated pattern matching glazing frames, hinged base chiseled on both sides with floral motifs housing the bell with four disk feet with legs.

DIAL

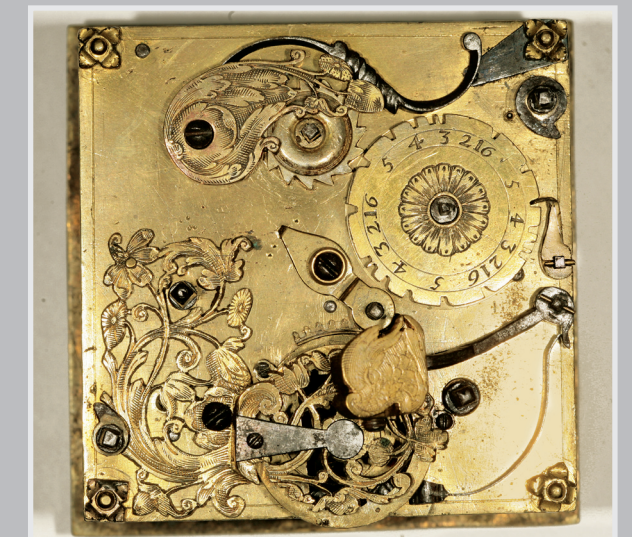
Silver six-hour disk, Roman hours, half-hour markers with night touch knobs, outer half-quarters divisions and night touch knobs, on gilt plate with floral engravings.

HAND

Steel heart.

MOVEMENT

Square (8.4 x 8.4 cm), full plate gilt brass, fusee and chain for the going train, fixed barrel for the striking, verge escapement now with three-arm balance and balance spring, asymmetrical gilt cock pierced and engraved with wild strawberry motifs, count wheel (three times six hours) on the back plate.



VIEW OF THE BACK PLATE



VIEW OF THE MOVEMENT
WITH THE FUSEE AND CHAIN



LOT 51

A TRIBUTE TO MARS
SOUTHERN GERMANY, CIRCA 1570

Important and rare, gilt bronze tower-form clock striking hours, with single hand direct-driven steel movement.

Archduchess Maria Magdalena of Austria (1589–1631) chose this type of clock to accompany her in an official portrait by Giusto Sustaermans, circa 1625. Direct driven movements from this period are very rare, this clock is one of only two like that in the collection.

DIMENSIONS

Height 21.5 cm, width 11.5 cm, depth 11.5 cm (base).

FUNCTIONS

Alarm, hour striking, hours, striking indication dial, night reading.

CASE

Rectangular, gilt brass, statuette of soldier for finial, bell with gilt brass straps terminating in "drums" at case corners, overall curling tendril and arabesque engravings, sliding side panels with attached columns with profile portrait in laurel wreath frame on lower part, full length portrait of Mars, god of war, in the upper half, on splayed shaped base decorated with curling tendril engravings.

DIAL

Applied gilt ring with Roman hours, inner Arabic 24-hour scale from 13 to 24 with Zs for the 2s, outermost night touch knobs; innermost revolving gilt alarm disk with Arabic hours with German Zs for 2s; gilt striking dial on back with Roman hours and inner arabesque engraving, striking correction pin-hole at 12, outermost night touch knobs.

HAND

Blued steel tulip.

MOVEMENT

Two-tier vertical four-post cage (10.9 x 6 x 6 cm), all steel, nicely profiled baluster pillars, fixed barrels, verge escapement, two-arm balance with hog's bristle regulator protruding to the right, verge-type alarm mechanism in the going train tier.

CONDITION

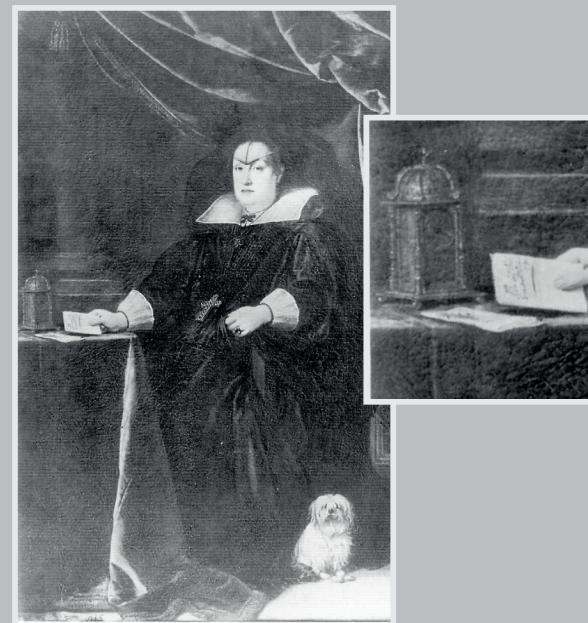
Case: very good, possibly re-gilded
Dials: very good, one possibly later, re-gilded
Hands: very good, possibly later, re-blued
Movement: very good

ESTIMATE

EUR 15.000 - 20.000



DETAIL OF MARS

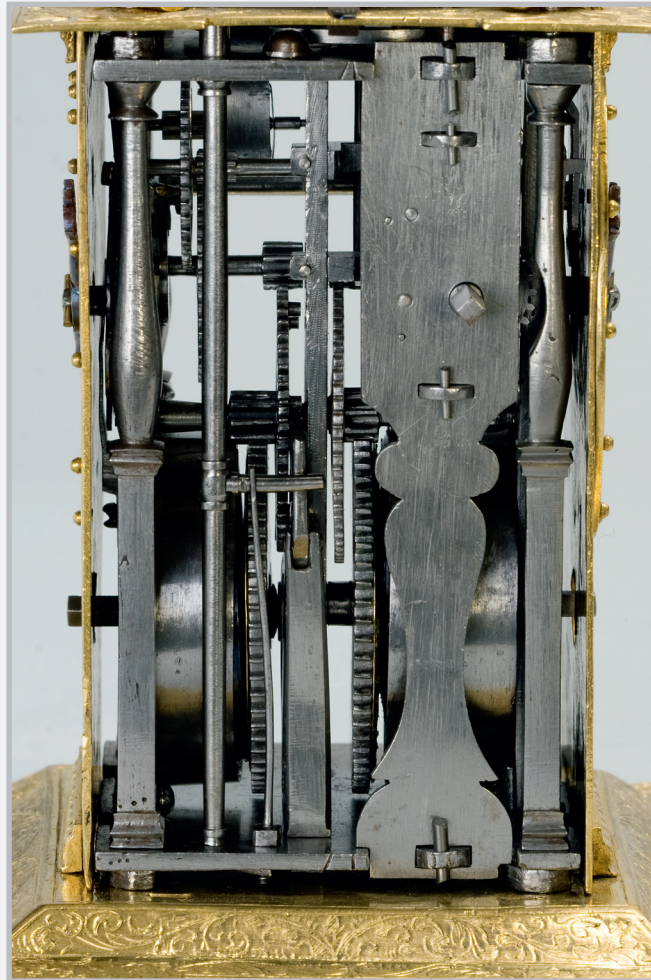


ARCHDUCHESS MARIA MAGDALENA
(AND DETAIL) , CIRCA 1625, BY GIUSTO SUSTAERMANS

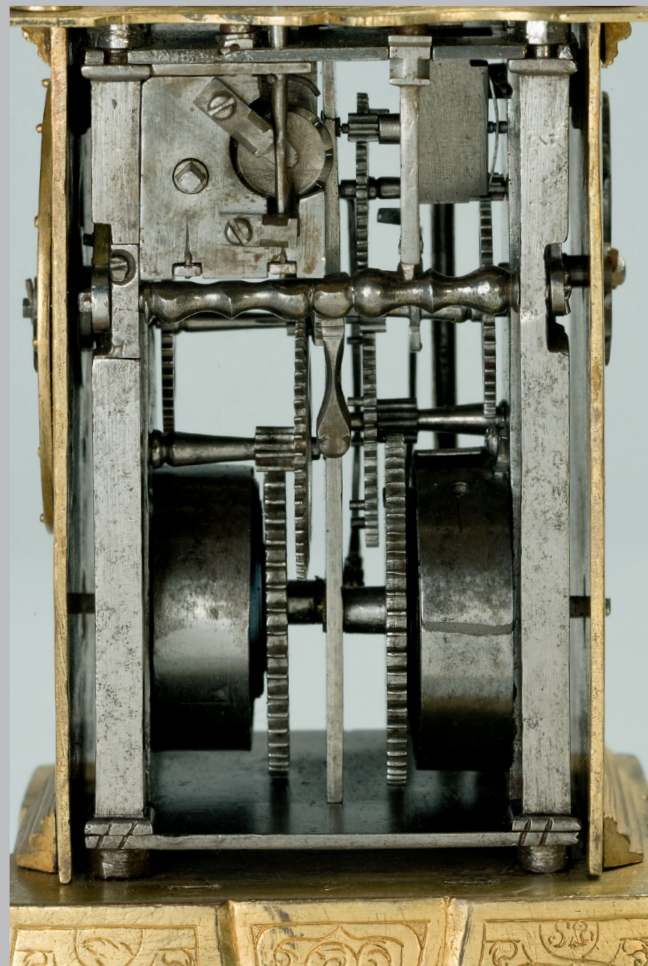


VIEW OF THE FRONT

VIEW OF THE STRIKING DIAL



VIEW OF THE LEFT SIDE OF THE MOVEMENT



VIEW OF THE RIGHT SIDE OF THE MOVEMENT



VIEW OF THE ENGRAVING OF THE RIGHT SIDE



VIEW OF THE ENGRAVING OF THE LEFT SIDE

LOT 52

MODERN COPY OF IEREMIAS METZGER, AUGSBURG, 1564

Interesting silver copy of a highly important table clock with astrolabe, annual perpetual calendar, days of the week, position of the sun in the Zodiac, lengths of days and nights with adjustment for the latitude, 12-hour and 24-hour striking, dominical letters, alarm.

The original, which is one of the best known Renaissance clocks, is in the Kunsthistorisches Museum, Vienna and has appeared in many publications.

SIGNED

On case below the dial.

DIMENSIONS

Height 30 cm, width 18 cm, depth 11 cm (base).

FUNCTIONS

Hour striking, hours.

CASE

Silver, square dome with filigree arabesque pattern and hunting scene, surmounted by central statuette of draped figure standing on an orb, raised figures and foliate patterns on sides, ornate corner columns, on base ornamented with raised figural images.

DIAL

Front with astrolabe, tympanum for 51° latitude, sun and moon hands; outer Roman hours twice repeated; below, days of the week dial.

Reverse: Central upper dial with Roman hours I to XII repeated twice, inner Arabic 24-hours scale with Zs for 2s, outer minutes, segments for the lengths of day and night, and innermost alarm-setting dial.

Top right small regulating dial. Lower left is annual calendar dial (in original three disks engraved on both sides were changed every two months) with Dominical letters and names of the corresponding saints, innermost Zodiac signs.

Lower right with Zodiac dial and position of the Sun in the Zodiac with inner latitude setting dial; below, dominical letters dial.

On one side quarter striking dial with inner dominical letters for 1564-1599, the other side with hour striking dial and below dial for setting the striking either to 12-hour or 24-hour mode

HAND

Part of cast.



DETAIL OF THE BACK DIAL



DETAIL OF THE BASE

CONDITION

Case: good,
Dial: good
Hands: missing
Movement: missing

ESTIMATE

EUR 3.000 - 4.000



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RENAISSANCE CLOCKS

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LOT 53

SOUTHERN GERMANY, MADE FOR
IAN GETRZICH THE YOUNGER OF BOHEMIA
(NOW THE CZECH REPUBLIC), ENGRAVING
AFTER HANS SEBALD BEHAM, DATED 1583

**Important and rare gilt copper and gilt brass
tower-form table clock striking hours, with alarm
and single hand stackfreed iron movement.**

The side is engraved "IAN GETRZICH MLADSSI Z
ZEROTINA ANA STRAZNICY 1583" (Ian Getrzych
the Younger from Zerotin at the Guard House). It is a
good example of a clock made in Southern Germany spe-
cifically for, or directly sold to, a noble client from a different
country, in this case Bohemia, now the Czech Republic. Ian
Getrzych, who lived on border of Bohemia and Poland, was
probably responsible for guarding the northern border of
Moravia. He was a knight under the Margrave of Moravia.

RELATED BIOGRAPHYREFERENCE

Hans Sebald Beham (1500-1550) was a Nuremburg print-
maker known as one of the German "Little Masters" and is
believed to have studied with Albrecht Dürer. He was ex-
pelled from Nuremburg for heresy, later working in Munich,
Frankfurt and Ingolstadt. Beham created close to 2,000
prints, including patterns for other artists.

REFERENCE

*Soupis pečetí ve Státním okresním archivu v Přerově by Dušan
Küttner, Přerov, 2003.*

DIMENSIONS

Height 20 cm, width 12 x depth 12 cm (base).

FUNCTIONS

Hour striking, alarm, hours, striking indication dial, night
reading.

CASE

Gilt brass, finials at corners and surmounting bell, sliding
side panels with attached ornate corner columns; engrav-
ing of Venus and Taurus, after *The Seven Planets* by Sebald
Beham, on one side, opposite side engraved with cherub
heads, inscription and coat of arms; pomegranates en-
graved below striking dial; curving base engraved with ara-
besque interlace pattern.

DIAL

Applied silver ring with Roman hours and half-hour mark-
ers, quarter-hour track, inner Arabic 24-hour scale from
13 to 24 with Zs for the 2s, outermost raised gilt ring with

CONDITION

Case: very good
Dials: very good
Hands: very good, possibly later
Movement: very good

ESTIMATE

EUR 10.000 - 15.000

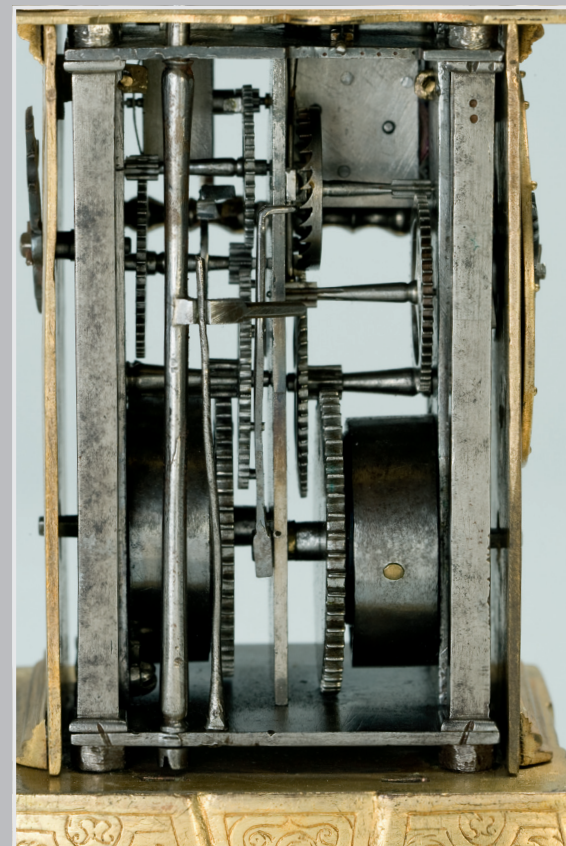
night touch knobs, innermost revolving gilt alarm disk
with Arabic hours with Zs for 2s, gilt striking dial on
back with Arabic hours with German Zs for 2s, pin-
hole between 10 and 11.

HAND

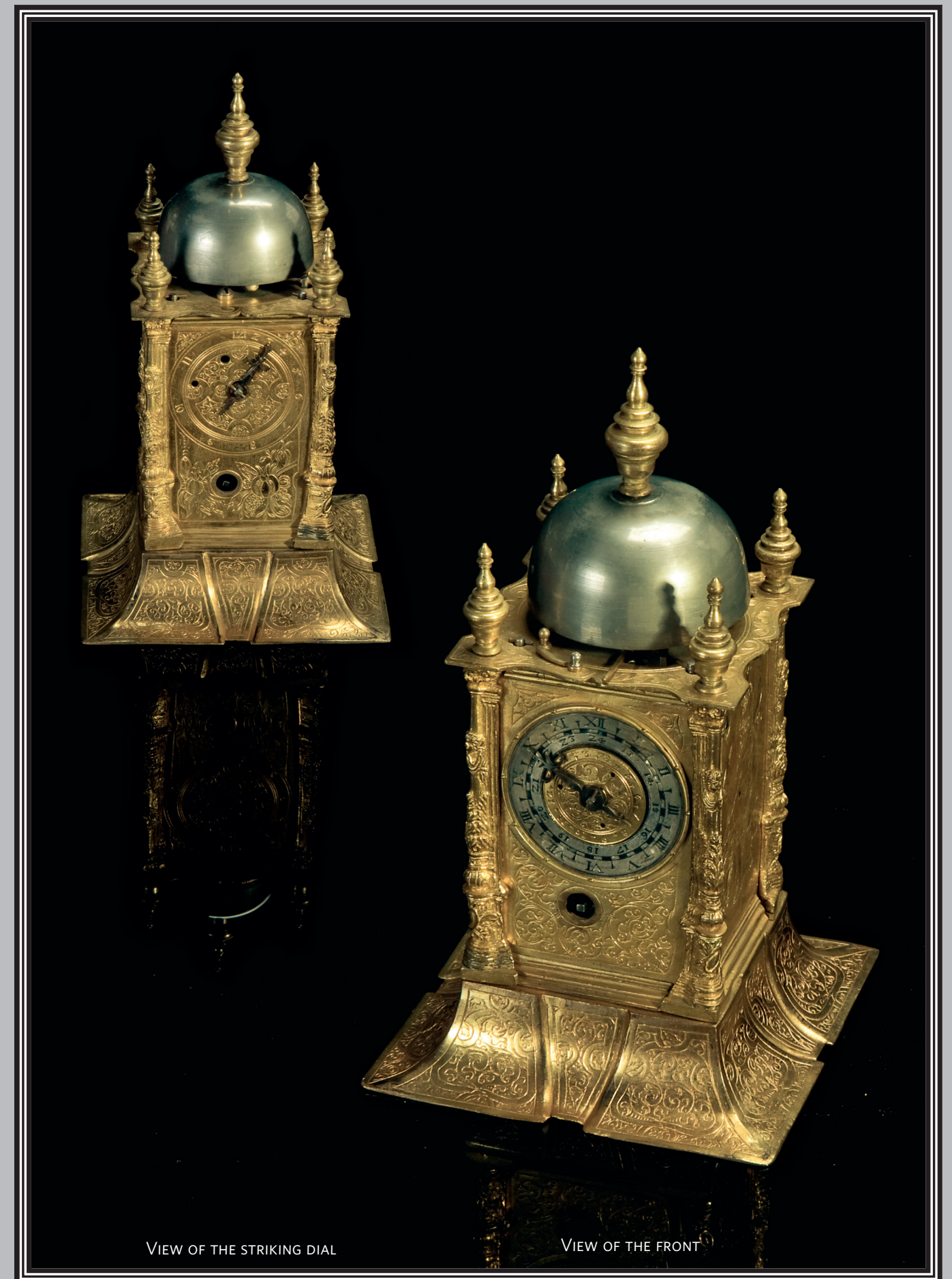
Blued steel ranseur.

MOVEMENT

Two-tier vertical cage (9 x 5.3 x 5.3 cm), with square
posts, all steel, fixed barrels on both trains, verge-type
open spring alarm set in the going train tier, verge es-
capement, two-arm balance with hog's bristle regula-
tor protruding to the left.



VIEW OF THE LEFT SIDE OF THE MOVEMENT



VIEW OF THE STRIKING DIAL

VIEW OF THE FRONT



VIEW OF SIDE ENGRAVED WITH VENUS, AFTER BEHAM



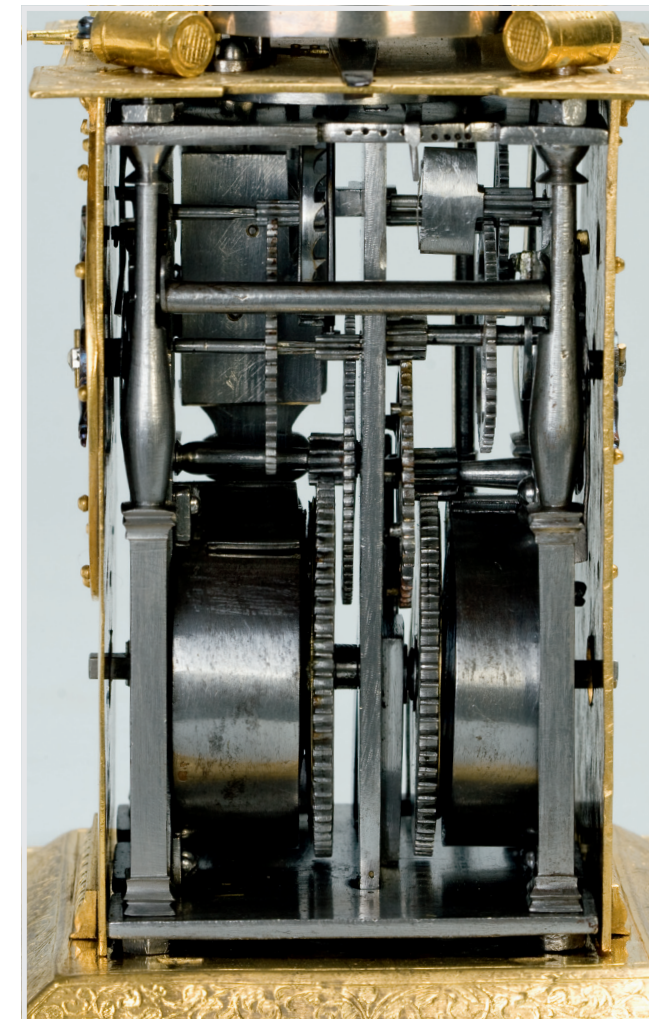
VIEW OF SIDE ENGRAVED WITH COAT OF ARMS



VENUS, MONOGRAMMED HANS SEBALD BEHAM



DETAIL OF COAT OF ARM



VIEW OF THE STACKFREED

LOT 54

HANS GRUBER, NUREMBURG,
MADE FOR COUNT WILHELM
OF SCHWARZBURG-BLANKENBURG,
DATED 1571

Important and impressive, heavy, gilt brass tower-form table clock of noble provenance striking hours and quarters, with alarm, sundial, compass, three-tier steel movement, micrometric rate adjustment, and hour and quarter dials.

CONDITION

Case: very good, small repairs to the front molding, top finial later
Dials: very good
Hands: very good
Movement: very good, returned to balance and hog's bristle regulator

ESTIMATE

EUR 15.000 - 20.000

The same type of clock in a similar case and with a movement characteristic for Gruber, with square decorative baluster pillars, dated 1568, was part of the Time Museum Collection (inv 1185).

The clock is remarkable on a number of accounts. The most striking, almost ridiculous, of which is the micrometric regulator. To employ a micrometric adjustment for a hog's bristle regulator seems silly now, but it shows the depth of the attention to details that Gruber employed in this clock. Another remarkable discovery in the clock is a heart cam, the same type that is now used in modern chronographs. Gruber employed the cam for lifting and stopping the quarter striking. The next time we see it is almost three centuries later, when Breguet employed it in his *Sympathetic* clocks. The use of chains, although known at this time, was limited, Gruber decided on chains (and fusees) for all three trains. The extra care is seen in other details, such as the etched alarm plate and the tapered and filed movement posts, to say nothing of the hinged lifters on both striking trains. We could go further.

The iconography of the clock's decoration revolves around the division of the lands of Schwarzburg. In 1571, the four sons of Count Günther XL (also known as "Günther with the heavy jaw" and Günther the Rich) of Schwarzburg-Blankenburg (1499-1552), divided amongst themselves, after many years of bitter quarreling over their inheritance, the lands their father had united. One of the four sons, Count Wilhelm I (1534-1597), commissioned this clock to commemorate the event. Wilhelm had gained the family lands in Frankenhausen, including the castle, which is today a museum. The clock bears the Schwarzburg coat of arms and the coat of arms of Wilhelm's wife, Elisabeth von Schlick in Passau (1522-1590). The Schwarzburgs were one of the oldest noble families of Thuringia until the death of the last family member in 1971.

The iconography draws from the story of Jacob's Ladder, which is taken from the Book of Genesis (28:11-19) and describes Jacob, who while traveling, laid down to sleep on the ground and dreamed of a vision in which a ladder stretched from the Earth to Heaven, with angels ascending and descending the ladder, with God above. In the dream, God spoke to Jacob and said "the land on which you lie I will give to you and to your descendents."

SIGNED

On the case below the quarter dial as well as in the left panel.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 101.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 412.



MAKER'S MARK, SIGNATURE AND DATE



VON SCHLICK IN PASSAU COAT OF ARM



VIEW OF THE FRONT



VIEW OF THE STRICKING DIAL



RIGHT SIDE ENGRAVED WITH SCHWARZBURG COAT OF ARM



JACOB'S LADDER, ON INSIDE LEFT PANEL



SUN DIAL AND COMPASS ON INSIDE RIGHT PANEL



LEFT SIDE ENGRAVED WITH VON SCHLICK IN PASSAUN COAT OF ARM

MAKER'S BIOGRAPHY

Hans Gruber (1530 - Jan 8, 1597) became a Master of the Nuremberg Locksmith's Guild in 1552. He was one of the best known Nuremberg clockmakers, and also engaged in artillery instrument making.

His mark changed at least five times, as noted by Maurice; Abeler adds that his crossed-spades mark continued to be used during the 1600s by his successors. Of these he had two: Hans the younger and Michael. As a curiosity, it might be pointed out that his punch mark, consisting of crossed spades, hints at its owner's name: "grüber" means digger in German.

King Frederick II of Denmark ordered a table clock from Gruber in 1583.

One of his workers, possibly a journeyman, was Leonhard Danner. Judging by this clock, Gruber was clearly at the top of his profession. The online catalogue of the Museum of the History of Science, Oxford notes that Gruber produced sundials, clocks, watches, astronomical compendia and gunnery instruments. Their collection includes a Sun and Moon Dial by Gruber.

His work is in the collections of numerous other museums, including the British Museum, the Württemberg Landesmuseum in Stuttgart, and Sweden's Skoklosters Slott castle. A brass Gruber clock bequeathed to the Society of Antiquaries of Scotland was thoroughly described and illustrated in their March 12, 1906 Proceedings publication.

DIMENSIONS

Height 26 cm, base 13 x 13 cm, body 10 x 10 cm.

FUNCTIONS

Alarm, hour striking, hours, quarters, compass, sun hours, striking indication dial.

CASE

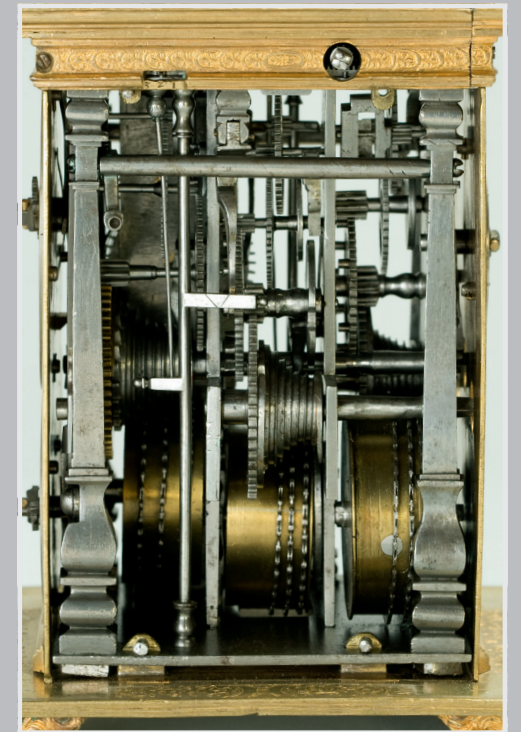
Rectangular, gilt brass, bell with diamond-shape openings and surmounted by ornate leaves and finial, four small finials surrounding bell, sliding side panels engraved on both sides; the right one engraved on outside with coat of arms with letters above "WG3S" and below "ICHSC CK" over an engraved scene of a hound running alongside a horse, inside sundial and compass, left panel engraved on outside with different coat of arms and letters "ES G3S", the inside with Jacob's Ladder, both panels with attached fluted Tuscan corner columns on square bases with engraved curling tendril pattern, the base engraved in stylized foliage is supported on four shaggy paw feet.

DIAL

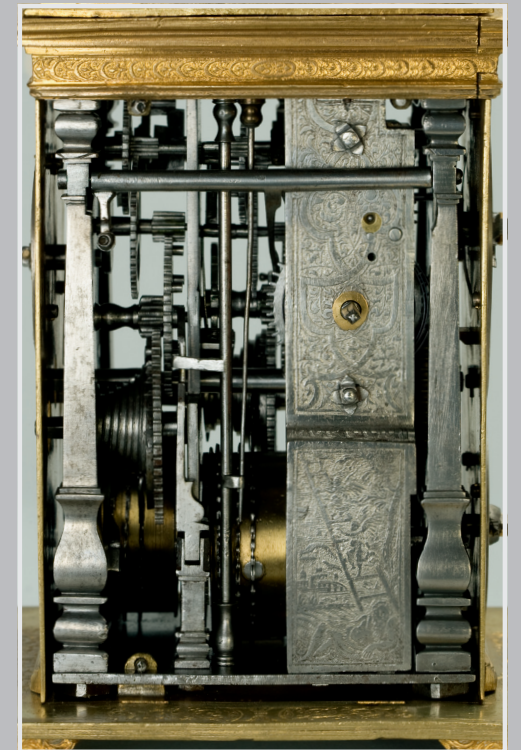
Applied silver ring with Roman hours and half-hour star markers, outer quarter-hour track, inner revolving gilt alarm disk with Arabic hours and numeric 2s, center foliate engravings; lower silver disk with Roman quarters and star half-quarter markers; silver striking dial on reverse with Arabic hours and numeric 2s, center engraved with foliate pattern.

HAND

Steel ranseur.



VIEW OF RIGHT SIDE OF MOVEMENT



VIEW OF LEFT SIDE OF MOVEMENT

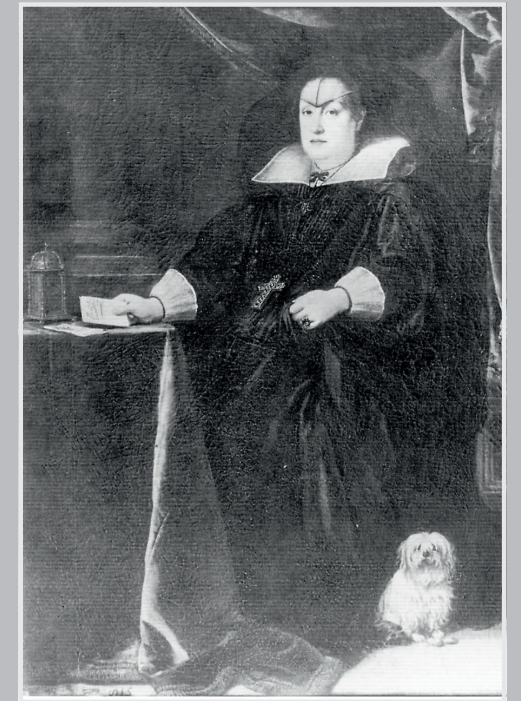
MOVEMENT

Three-tier vertical steel cage on four steel corner columns, all steel except the barrels, fusee and chain on all three trains, verge escapement, two-arm steel balance with hog's bristle regulator with micrometric adjustment, verge-type open spring alarm set in the going train tier with the plate etched with a scene depicting Jacob's Ladder, large bell with rarely-seen four openings.

LOT 55

MARKED "PP", SOUTHERN GERMANY,
CIRCA 1570

An important and exceedingly rare small
early gilt brass table clock striking hours,
with alarm and single hand steel movement.



CONDITION

Case: very good, base plate possibly replaced,
as well as the decorations over the bell,
small repair to the base corner

Dials: very good

Hands: very good, possibly later, re-blued

Movement: very good

ESTIMATE

EUR 15.000 - 20.000



MAKER'S MARK ON ALARM'S PLATE EXTENSION

MOVEMENT

Two-tier vertical steel cage with three brass plates (9.8 x 5 x 5 cm), train all steel except the barrel walls, fusee and gut on both trains, verge escapement, steel/brass two-arm balance with hog's bristle regulator extending to the dial via rack-and-pinion, C-shape screwed steel cock, two-wheel alarm train with open spring.

Archduchess Maria Magdalena of Austria (1589–1631) chose this type of clock to accompany her in an official portrait by Giusto Sustaermans, circa 1625.

This is the earliest type of spring driven small vertical table clock. It originated at the end of 1400s and lasted, with different improvements, through the 1500s. It is characterized by two-tier vertical movement almost always of steel, the bell on the top.

SIGNED

On the alarm's plate extension "PP" in oval, almost identical to the Patek Philippe punch mark created nearly 300 years later. An almost identical clock by the same maker, punched in the same manner, with the same punch, is in the Arts and Crafts Museum in Hamburg.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. N° 91.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 404.

DIMENSIONS

Height 18 cm, width 8 cm, depth 8 cm (base).

FUNCTIONS

Hour striking, alarm, hours, striking indication dial, night reading.

CASE

Rectangular, gilt brass, bell surmounted by finial, four draping leaves and four gilt brass straps terminating in tight coils at case corners, detachable side panels with Astronomy and Geometry personification in medallions surrounded by curling tendril pattern and attached corner pilasters with leafy decorative pattern, bear and foliate engravings on back, sliding panels, small splayed base with leafy decorative pattern, on four bun feet.

DIAL

Applied gilt brass ring with Roman hours and T-shape half hour markers, inner Arabic 24-hour scale from 13 to 24 with Zs for the 2s, outermost night touch knobs, center with silvered revolving alarm ring with Arabic hours and engraved with foliage, reverse with striking check dial with Roman hours and outer night touch knobs, striking correction pin-hole between 10 and 11, below regulator dial calibrated in Arabic from 1 to 7.

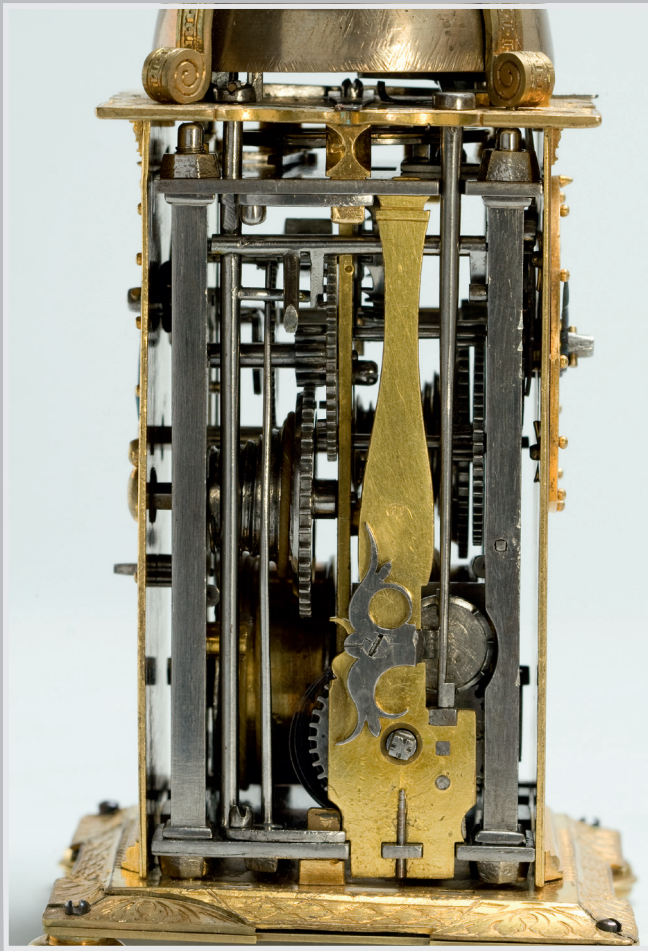
HAND

Single early spade, blued steel poker for striking.

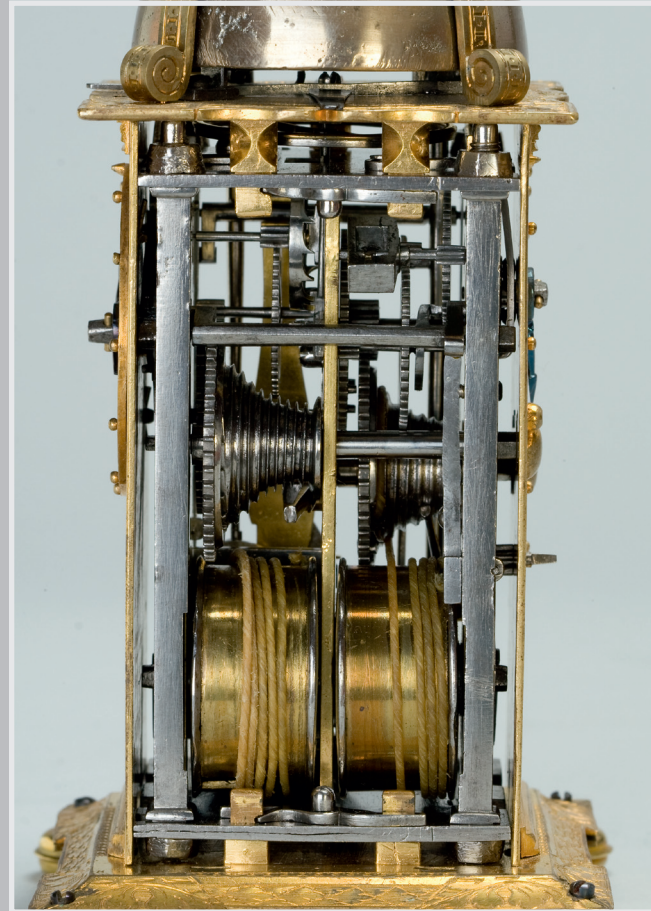


VIEW OF THE FRONT

VIEW OF THE STRIKING DIAL



VIEW OF LEFT SIDE OF MOVEMENT WITH ALARM'S PLATE EXTENSION



VIEW OF RIGHT SIDE OF MOVEMENT



VIEW OF SIDE PANEL WITH ENGRAVING OF ASTROLOGY



VIEW OF SIDE PANEL WITH ENGRAVING OF GEOMETRY

LOT 56

Renaissance clocks with re-striking of the hours at the full hour, emphasizing that it is the full hour, are very rare.

DIMENSIONS

Height 27 cm, base 13 x 13 cm, body 9 x 9 cm.

FUNCTIONS

Alarm, hour and quarter striking, hours, minutes.

CASE

Rectangular, gilt brass high relief caryatids at corners, sides with oval glazing set in ornate scrolling frames, squat finials at corners, bells for alarm and quarter striking housed in open tower terminating in skeletal obelisk finial with crescent moon at point; on dark wood base housing the hour striking bell with applied gilt brass ornamental escutcheons and silk-covered openings for the sound.

DIAL

Applied silvered disk with Roman hours, half-hour trefoil markers, inner half-hour track, outermost sloped gilt bezel with Roman quarter hours, innermost revolving gilt brass alarm disk with Arabic hours, back with silvered hour and quarter striking dials with Zs for 2s, striking correction pin-holes on both sides on the dial plate.

HAND

Blued steel tulip-and-poker.

MOVEMENT

Vertical two-tier gilt brass cage with square posts over horizontal two-tier; vertical cage for going, hour and quarter striking trains, and alarm; fusee and chain for the going train, fixed single barrel for the hour and quarter striking with two wheels, verge escapement with two-arm steel balance and hog bristle regulator, C-shaped brass cock, verge-type alarm with fixed brass barrel and single steel wheel set in the going train tier; horizontal tiers for the re-striking the hours train with fixed barrel and below tier for the count wheel and re-striking winding transmission.

GERMANY, CIRCA 1620

An important and extremely rare gilt brass and blackened fruitwood tower-form *Petite Sonnerie* clock striking hours and quarters, re-striking hours, with alarm.

CONDITION

Case: very good, possibly re-gilded

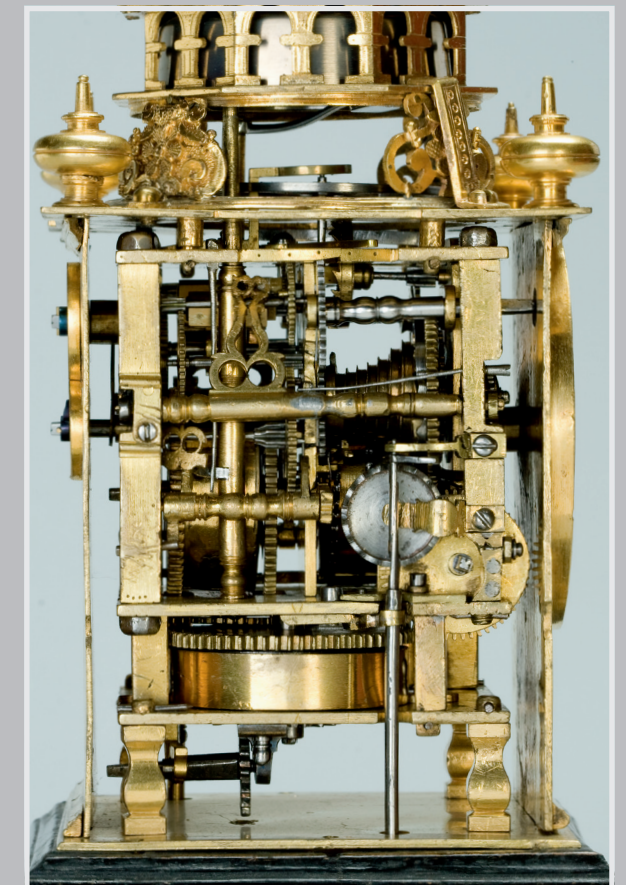
Dial: very good, possibly re-silvered

Hands: very good, later, re-blued

Movement: very good

ESTIMATE

EUR 20.000 - 30.000



VIEW OF MOVEMENT





VIEW OF THE LEFT SIDE



VIEW OF THE RIGHT SIDE

LOT 57

DUTCH, RETAILED BY CHRISTIANUS CAROLL,
KÖNIGSBERG
(KRÓLEWIEC, LATER KALININGRAD),
CIRCA 1670

An important and unusual, early gilt brass tower-form table clock striking hours and quarters, with alarm and a pre-balance spring movement.

The clock features unusually elaborate decoration of the details of the movement, in particular the fancy turning of some of the arbors, the unusual, for Królewiec, frets (the top four panels) with intertwined sea creatures which we see mostly in Dutch clocks, and to the less extend in the English lantern clock.

The side panels are designed as a Renaissance Gateway; for comparison we show the Gateway to the Abattoir, which was built in Nuremburg in 1571 and has been described as “perfectly Renaissance in style” (see Lot 33).

Królewiec (Königsberg) was an important silversmith and clock making center in the 17th and the 18th centuries. Its importance can be seen in the fact that, as a gift for the visiting Admiral Nelson, the Prussians asked a Królewiec craftsman, Abraham Tousem, to make a travelling clock; Tousem, with the cooperation of a Warsaw clockmaker, Gugemnus, finished the clock just in time to present it to the Admiral before his departure (for a photo of the clock see Crott, Nov. 15, 2008, lot 232).

It should be noted that during the 16th and 17th centuries, Königsberg had a strong ties with the Netherlands, substantial colony of Dutch traders, as well as Dutch Mennonites. This could explain the Dutch character of this clock.

SIGNED

Christianus Caroll, K*B” [Königs * Berg] on base below the dial.

PROVENANCE

An important European private collection.

MAKER’S BIOGRAPHY

Christianus Caroll is listed by Abeler as a clockmaker born in 1647 and working in Königsberg.

Christianus Caroll (Carolli, sometimes Caroli, or Caroly), was a watchmaker in Königsberg (a stronghold of the Teutonic Knights from 1255, part of Poland from 1525, Eastern Prussia from 1657, Russia from 1945) working in the second half of the seventeenth century. He specialized in table clocks. Interestingly, five of the six Caroll clocks known to us have silver winged feet.

Caroll closely followed the German/Polish tradition in clock making. During the seventeenth century, square and hexagonal table clocks were the most popular horological product east of Dresden. Both Poles and Eastern Prussians favored them because of the ease in moving them from one place to another and because of their relatively robust construction. Since they originally were always made with fitted leather boxes, they were easily transported. In fact, they were the first travel clocks. While some were very complicated, most were equipped with striking and repeating, and alarm was also often incorporated.

It appears Christianus Caroll came from a Polish clock making family from Wroclaw (Breslau). A Christopher Caroll, sometimes spelled Carll, was responsible for the city’s carillon public clock, which he built in 1580.

Królewiec (Königsberg), which became a Polish fief in 1525 following secularization of the Teutonic Knights, experienced strong Polish immigration, especially among Polish Protestants. During the Polish-Swedish wars, Königsberg became dependent on Brandenburg and in 1657 became completely independent from Poland.

This triggered the emigration of the Polish population, and we find G. Caroll, most likely Christianus’s son, in neighboring Danzig, working also as a clockmaker.

In another neighboring city, Riga, we find Israel Caroli, a silversmith, working at the end of 17th century.

Since Caroli is not a name typical for the region, it is quite likely that this one also comes from the same family.

During the 16th and 17th centuries, Königsberg had a substantial colony of Dutch traders, as well as Dutch Mennonites. This explains the Dutch character of this clock.

CONDITION

Case: very good, small plug in one of the moldings

Dial: very good

Hands: very good, although later

Movement: very good, back to balance

and hog’s bristle regulator

ESTIMATE

EUR 20.000 - 30.000



CHRISTIANVS * CAROLL * K*B

MAKER’S SIGNATURE



VIEW OF LEFT SIDE

The clocks known to have been made by Christianus Caroll:

1. Magnificent horizontal table clock, signed Caroll, formerly in the Bloch-Pimentel Collection (now in an American collection)
2. Hexagonal horizontal table clock (signed Coroli), dial center engraved with Jacob's dream and three winged feet with female heads, sold by Sotheby's, Amsterdam (April 2, 1981, lot 255)
3. This one
4. Lot 57
5. Horizontal table clock (signed Caroly) which appeared on the German antiquarian market in 1963. It is possibly the same as one sold by Antiquorum (April 12, 2003, lot 1)
6. In the same sale, there was another hexagonal table clock (Lot 292), signed Caroly.

DIMENSIONS

Height 26 cm, width 16 cm, depth 16 cm (base).

FUNCTIONS

Hour striking, quarter striking, alarm, hours, minutes, striking indication dials.

CASE

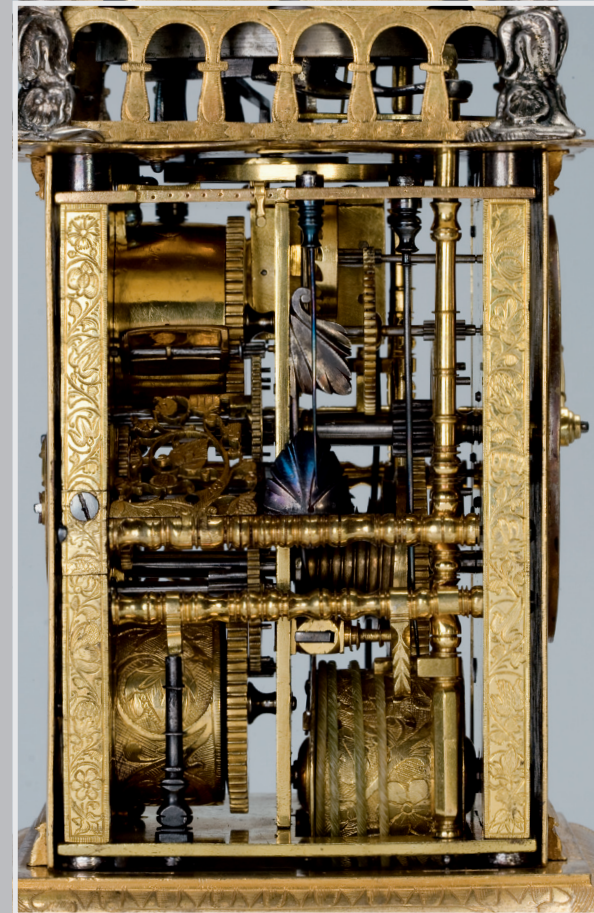
Rectangular, ornate solid silver corner columns with raised vine pattern and figures at bases, surmounted by silver caryatid finials flanking four flat gilt brass pierced and engraved frets with hippocamps (sea horses) and colonnade design hiding bell; gilt brass sides with engraved floral pattern and arched glazing, gilt brass ogee base with engraved pattern, on four solid silver winged hippocamp (sea horse) feet.

DIAL

Applied silver ring with Roman hours and star half-hour divisions, outer minute track with five-minute Arabic markers and Roman quarters, engraved winged cherubs in upper quadrants, center with revolving gilt brass alarm disk with Arabic hours with Zs for the 2s; back with applied gilt brass disks for hour and quarter striking dials with Arabic numerals.

HAND

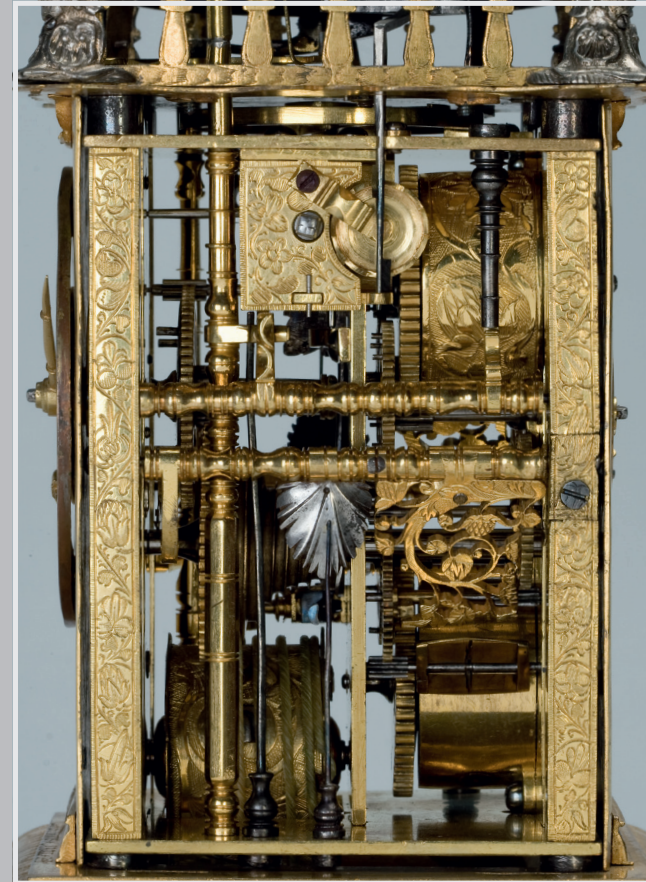
Gilt brass tulip-and-poker, gilt brass poker for striking dial.



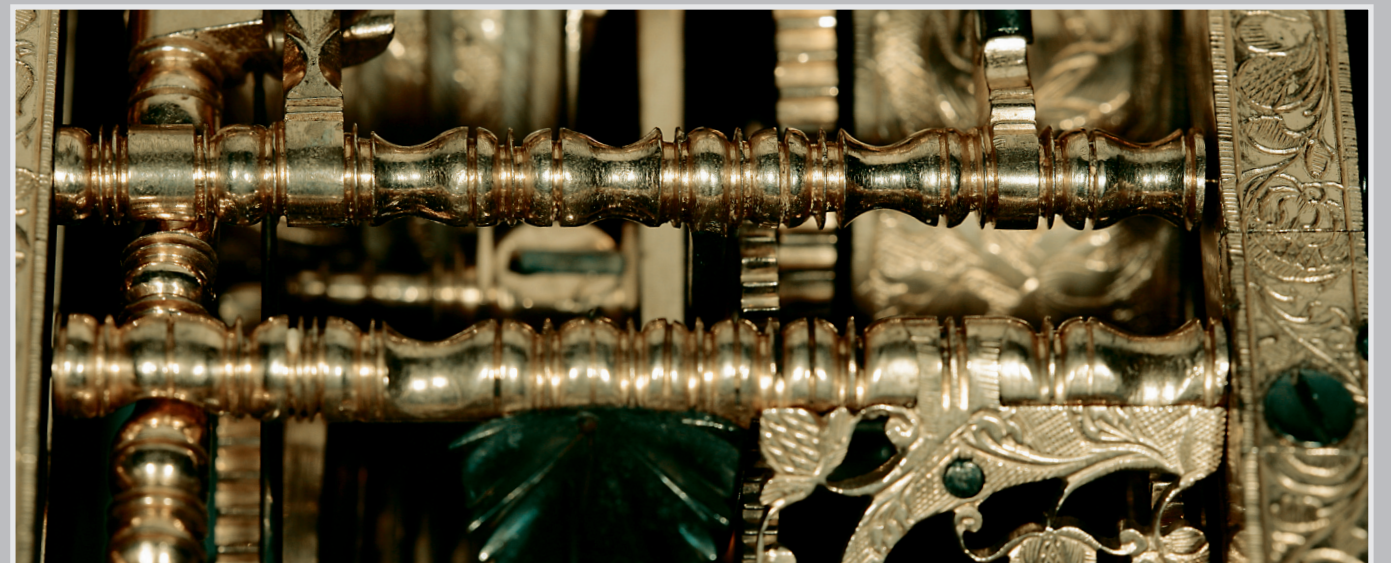
VIEW OF LEFT SIDE OF MOVEMENT

MOVEMENT

Vertical two-tier gilt brass based on frame with four square-section columns (12 x 8.1 x 8.1 cm), fusee and gut for the going train, fixed barrels for the striking, verge escapement, gilt brass two-arm balance with hog's bristle regulator with the lever extending to the left panel, C-shaped gilt brass cock, movement very profusely engraved and decorated, striking gates, columns of the frame, barrels, alarm plate pierced/engraved with wild strawberry motif, two-wheel alarm train.



VIEW OF RIGHT SIDE OF MOVEMENT



DETAIL OF EXCEPTIONAL MOVEMENT DECORATION



VIEW OF RIGHT SIDE

LOT 58

SB, DATED 1624

Important gilt copper tower-form table clock striking hours, with single hand steel movement.

The Memento Mori inscription, “vigilate quia nescitis diem neque horam,” translates to “Watch, for you know neither the day nor the hour,” and is taken from the Matthew 25:13. The inscription “pulchra ut luna, electa ut sol” (“fair as the moon, bright as the sun”) is taken from the Song of Songs 4:7 and refers to the Virgin Mary.

SIGNED

On case below the dial.

PROVENANCE

Panicali Collection.

PUBLISHED IN

Tardy, *French Clocks the World Over*, Vol. 4, 1985, page 181.

DIMENSIONS

Height 21.5 cm, width 10.5 cm, depth 10.5 cm (base).

FUNCTIONS

Hour striking, hours, night reading.

CASE

Rectangular one piece, gilt brass, engraved images on sides and back including Crucifixion, a Memento Mori inscription with skull and crossbones, and the Virgin Mary (as Queen of Heaven) from Revelation 12:1, as she appears to Saint John, and Christ Child with inscription, balustrade along top with finials at corners and taller finial surmounting bell, small base with impressed repeated pattern.

DIAL

Gilt copper, Roman hours, half-hour markers, outermost night touch knobs, center with engraved *fleurs-de-lis* pattern.

MOVEMENT

Two-tier vertical four-post cage (12.2 x 7.5 x 7.5 cm), all steel, fusee and chain on both trains, verge escapement with two-arm balance and hog's bristle regulator protruding to the left.



DETAIL OF MAKER'S INITIALS
AND DATE ON FRONT OF CASE

CONDITION

Case: very good

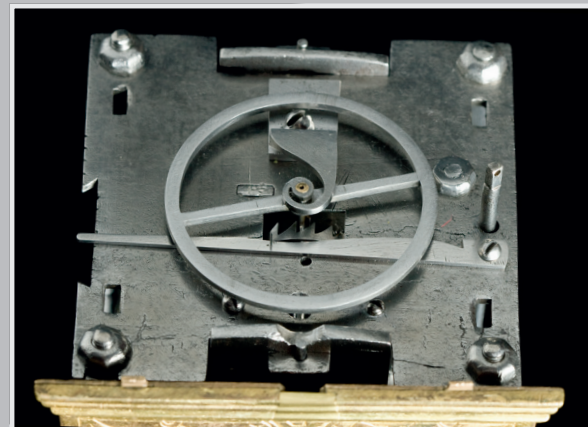
Dial: very good

Hand: very good re-blued, later

Movement: very good, put back
to the original escapement

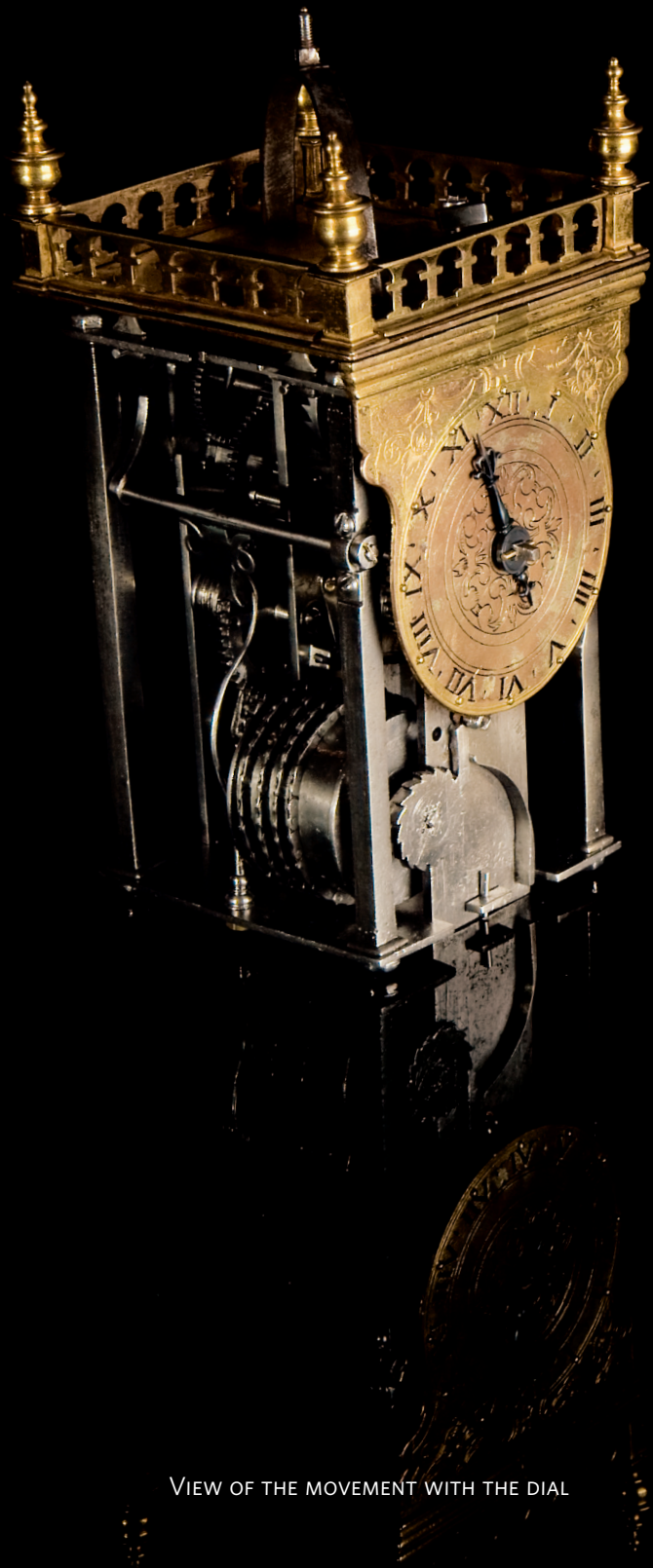
ESTIMATE

EUR 15.000 - 20.000



VIEW OF BALANCE WHEEL





VIEW OF THE MOVEMENT WITH THE DIAL



VIEW OF THE CASE



VIEW OF THE ENGRAVINGS OF THE LEFT AND THE RIGHT SIDES





VIEW OF LEFT SIDE OF MOVEMENT



VIEW OF RIGHT SIDE OF MOVEMENT



VIEW OF THE BACK OF THE MOVEMENT WITH THE COUNT WHEEL



VIEW OF BACK

LOT 59

ATTRIBUTED TO PRAGUE,
LAST QUARTER OF THE 1500S

Important and rare gilt copper tower-form table clock striking hours with early minute hand and single hand steel movement.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 107.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 418.

DIMENSIONS

Height 29 cm, base 15.5 x 15.5 cm.

FUNCTIONS

Hour striking, minutes, hours.

CASE

Rectangular, gilt brass, gilt brass urn finials with painted flowers at corners, dome housing bell with colonnaded side and fish-scale pattern on dome, surmounted by gilt brass finial with copper floral bouquet, sliding side panels with attached ornate acanthus corner columns on square bases, sides with interlace pattern, large base embossed with interlace pattern.

DIAL

Silver ring, Roman hours, outermost Arabic five minutes, minute track between minutes and hours, innermost quarter-hour track.

HAND

Blued steel ranseur-and-poker

MOVEMENT

Two-tier vertical four-post cage (11 x 6.5 x 6.5 cm), all steel except barrels, fusees, contrate and escape wheels, verge escapement now with short pendulum.



DETAIL OF FINIAL

CONDITION

Case: good, back with spots filled in after removal of striking dial

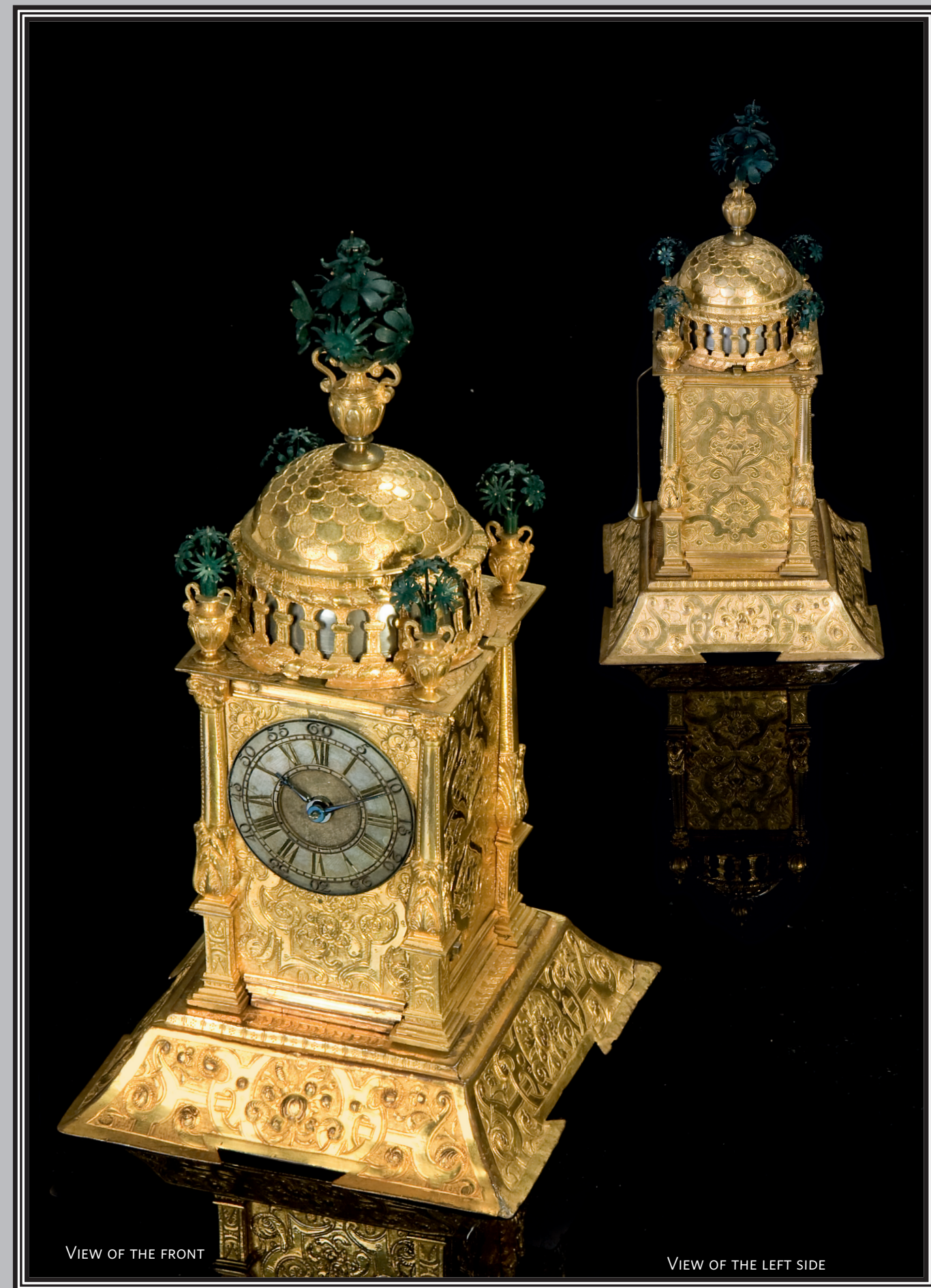
Dial: very good, later 1750 ca.

Hands: very good, later

Movement: good, escapement upgraded to pendulum, alarm removed

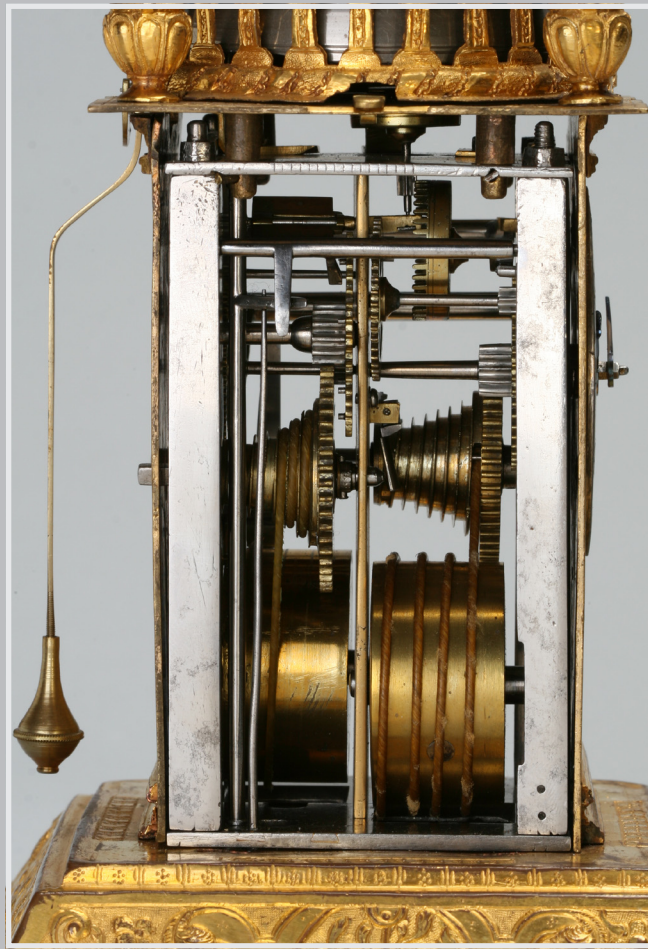
ESTIMATE

EUR 15.000 - 20.000

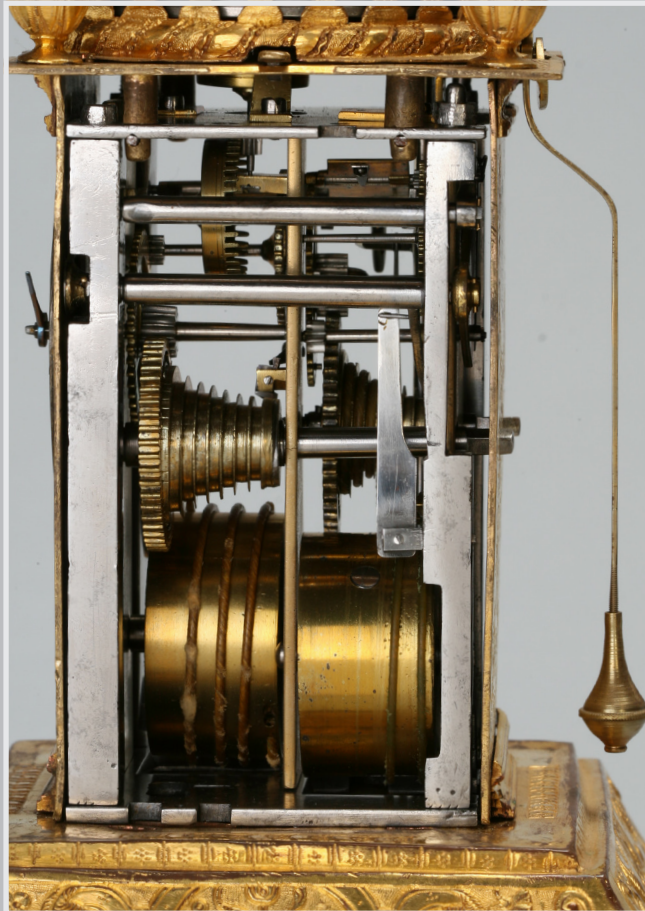


VIEW OF THE FRONT

VIEW OF THE LEFT SIDE



VIEW OF LEFT SIDE OF MOVEMENT



VIEW OF RIGHT SIDE OF MOVEMENT



VIEW OF RIGHT SIDE

LOT 60

SOUTHERN GERMANY, PROBABLY NUREMBERG,
CIRCA 1580

**Important, very rare, gilt bronze tower-form
table clock striking hours, with alarm and single
hand steel movement.**

DIMENSIONS

Height 20 cm, base 12 x 12 cm, body 7 x 7 cm.

FUNCTIONS

Alarm, hour striking, hours, striking indication dial, night
reading.

CASE

Rectangular, gilt brass, bell surmounted by engraved ball
finial, with four draping leaves and gilt brass straps termi-
nating in loops at case corners, corner pilasters with repeat-
ed diamond pattern, overall interlace and foliate pattern on
sides, base with curling tendril pattern.

DIAL

Applied gilt ring with Roman hours, inner Arabic 24-hour
scale from 13 to 24, with German Zs for the 2s, outermost
night touch knobs, innermost revolving alarm disk with Ara-
bic hours, center foliate pattern; striking dial on back with
Arabic hours with Zs for the 2s, striking correction pin-hole
between 4 and 5, center wind rose engraving.

HAND

Blued steel *fleur-de-lis*.

MOVEMENT

Two-tier, vertical four-post cage, all steel, square column
posts, fusee and chain on both going and striking trains,
pinned barrel covers, verge escapement, two-arm balance
with hog's bristle regulator with lever protruding to the
left, C-shaped screwed cock, verge-type alarm with open
spring.



VIEW OF STRIKING DIAL

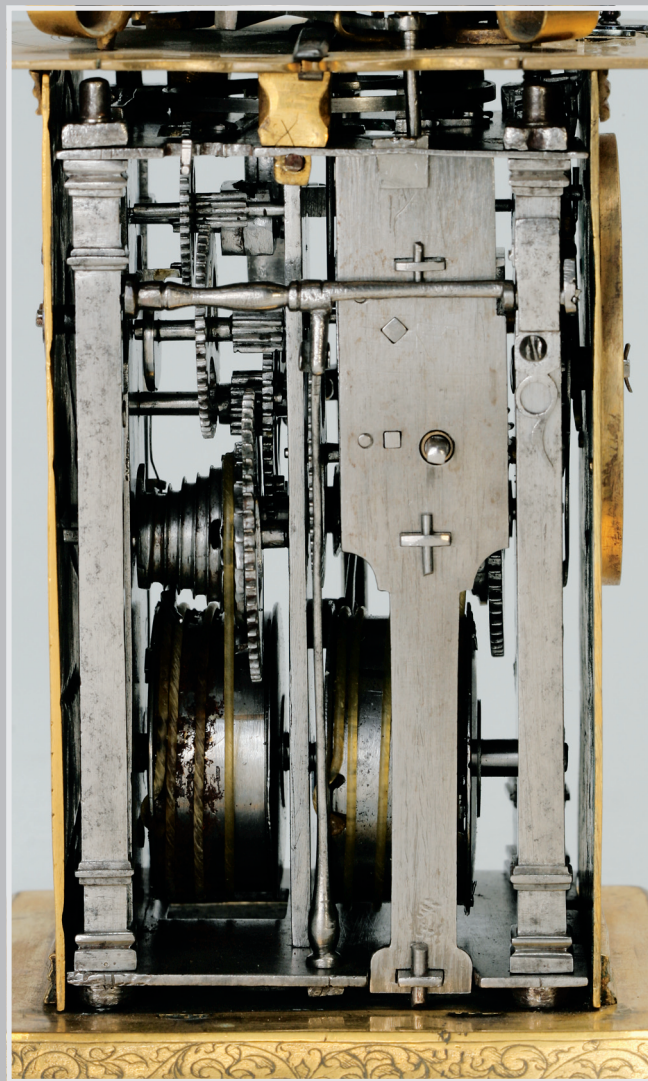
CONDITION

Case: very good
Dials: very good
Hands: very good, later
Movement: very good

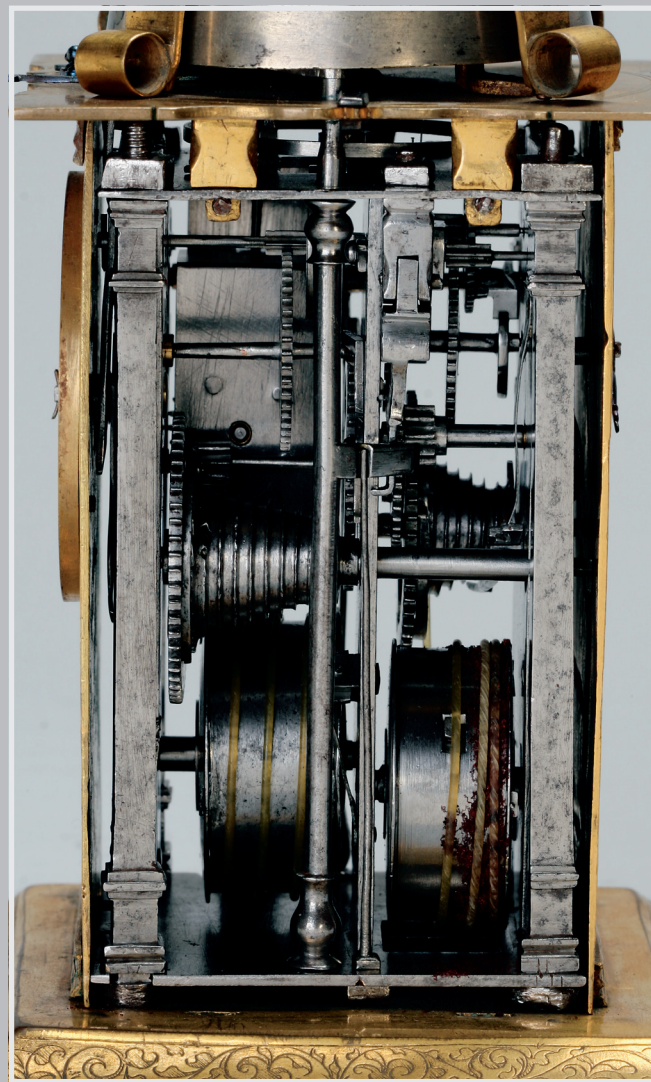
ESTIMATE

EUR 15.000 - 20.000





VIEW OF LEFT SIDE OF MOVEMENT



VIEW OF RIGHT SIDE OF MOVEMENT



VIEW OF THE ARABESQUE ENGRAVING ON THE LEFT SIDE

LOT 61

SOUTHERN GERMANY,
ENGRAVINGS AFTER HANS SEBALD BEHAM,
LAST QUARTER OF 1500S

Interesting and rare gilt brass tower-form table clock striking hours, with alarm and single hand steel movement.

Archduchess Maria Magdalena of Austria (1589-1631) chose this type of clock to accompany her in an official portrait by Giusto Sustaermans, circa 1625.

RELATED BIOGRAPHY

Hans Sebald Beham (1500-1550) was a Nuremburg print-maker known as one of the German "Little Masters" and is believed to have studied with Albrecht Dürer. He was expelled from Nuremburg for heresy, later working in Munich, Frankfurt and Ingolstadt. Beham created close to 2,000 prints, including patterns for other artists.

DIMENSIONS

Height 18 cm, width 8.5 cm, depth 8.5 cm (base).

FUNCTIONS

Alarm, hour striking, hours, striking indication dial, night reading.

CASE

Rectangular, gilt brass, engravings on front, back and sides including Adam and Eve tempted by the Serpent, Jupiter and Venus (after Beham's *The Seven Planets*), and a medallion with a profile portrait of a soldier with scepter, sliding side panels with attached corner pilasters with floral pattern; bell surmounted by finial with four draping leaves and gilt brass engraved straps terminating in small "drums" at case corners, patterned sloped base.

DIAL

Gilt, Roman hours, inner Arabic 24-hour scale from 13 to 24, with German Zs for the 2s, innermost revolving alarm disk with Arabic hours, wind rose engraving in center, outermost night touch knobs; striking dial on back with Arabic hours with Zs for the 2s, center wind rose engraving, striking correction pin hole between 9 and 10.

HAND

Blued steel arrow.

MOVEMENT

Two-tier vertical four-post cage (10.2 x 6 x 6 cm), all steel except barrel walls, fusee cones and (now) contrate and escape wheels, fusee and chain on both trains, verge escapement now with short pendulum, verge-type alarm with open spring set in the going train tier.

CONDITION

Case: very good, possibly re-gilded
Dials: very good, possibly re-gilded
Hands: very good
Movement: very good, upgraded to pendulum

ESTIMATE

EUR 10.000 - 15.000

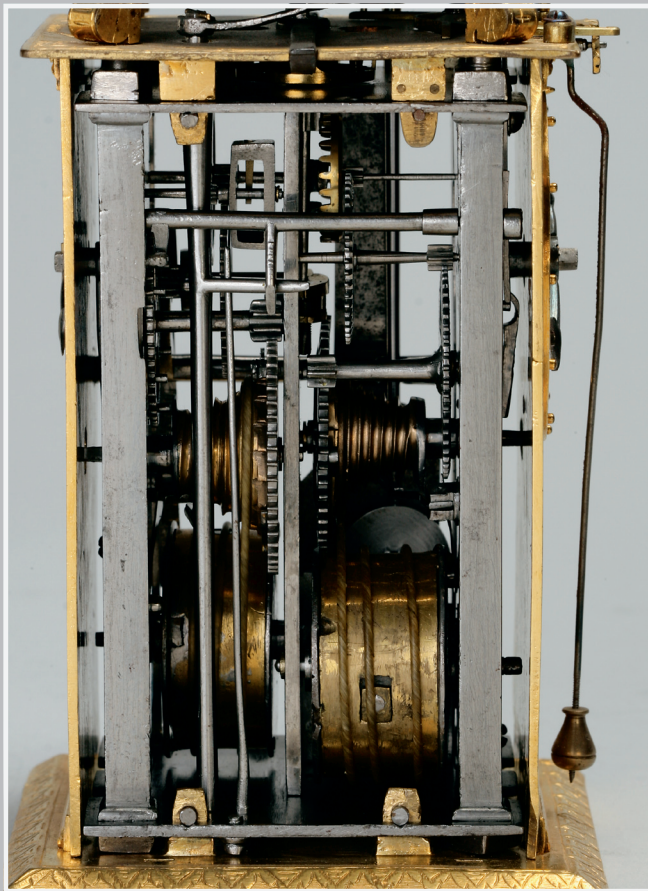


ARCHDUCHESS MARIA MAGDALENA
(AND DETAIL) , CIRCA 1625, BY GIUSTO SUSTAERMANS

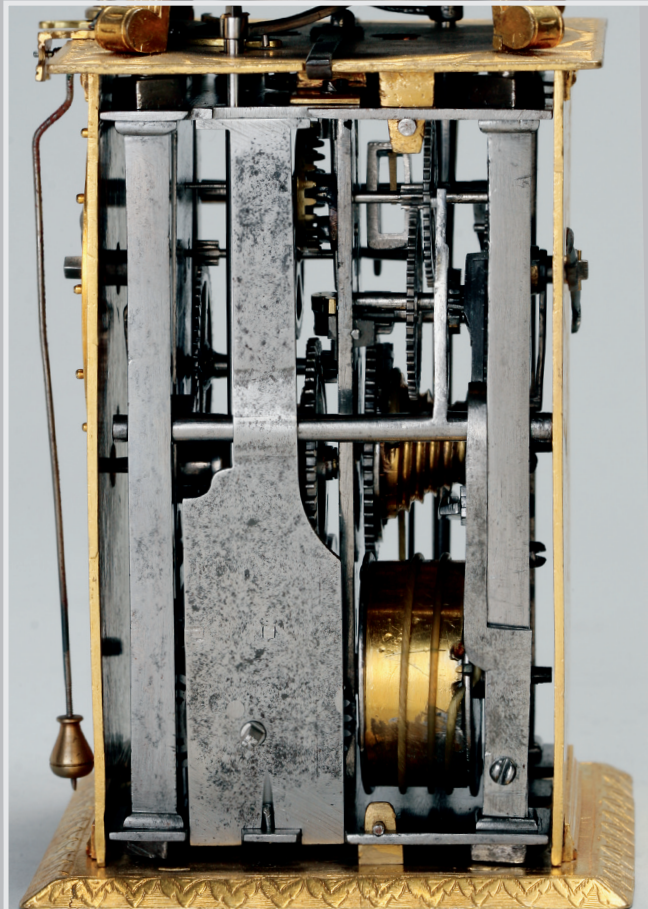


VIEW OF THE FRONT

VIEW OF THE STRIKING DIAL



VIEW OF LEFT SIDE OF MOVEMENT



VIEW OF RIGHT SIDE OF MOVEMENT



JUPITER, BY BEHAM



VIEW OF THE RIGHT SIDE WITH ENGRAVING OF JUPITER AFTER BEHAM

LOT 62

NORTHERN EUROPE, POSSIBLY DANISH,
CIRCA 1580

**Important gilt brass, hour striking, tower-form
table clock with alarm and a single hand steel
movement.**

DIMENSIONS

Height 25 cm, width 17.5 cm, depth 17.5 cm (base).

FUNCTIONS

Hour striking, alarm, hours, striking indication dial.

CASE

Rectangular gilt brass, dome with pierced interlace, the same berries and floral pattern, finials at four corners and top of dome; all four sides decorated with elaborate arabesque strapwork pattern, geometric patterns on sides, sliding side panels with attached Corinthian columns on square bases; pleated base repoussé and chiseled with berries and scrolling tendrils, four bun feet.

DIAL

Applied silvered ring with Roman hours and arrowhead half-hour divisions, inner quarter hour divisions, center with revolving silvered alarm disk with Arabic hours, all on gilt brass dial plate decorated with strapwork, back with striking check dial with dot hour markers directly on the plate in matching decoration.

HAND

Single steel *fleur-de-lis*.

MOVEMENT

Two-tier vertical four-post cage (12.6 x 6.6 x 6.1 cm), square steel corner posts, all parts steel except the barrel walls and fusee cones, fusee and chain on both trains, pinned barrel covers, verge escapement with two-arm steel balance, two-wheel, fixed barrel, verge-type alarm mechanism set in the going train tier.

CONDITION

Case: very good, possibly later dome
Dials: very good
Hands: very good, later, re blued
Movement: very good, back to balance
and hog's bristle regulator

ESTIMATE

EUR 15.000 - 20.000

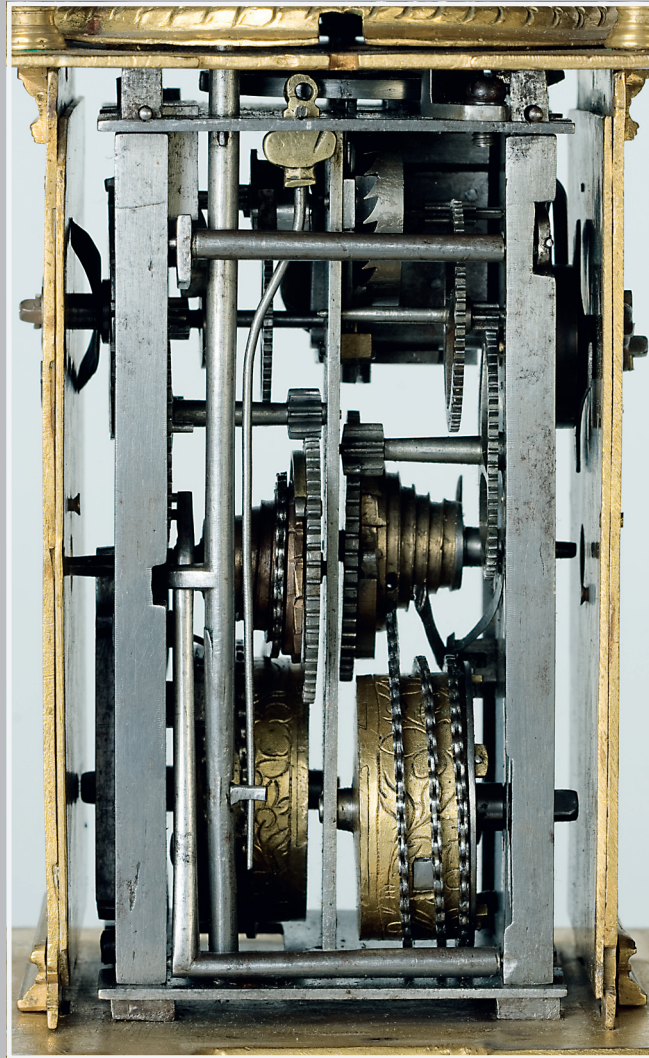


VIEW OF RIGHT SIDE

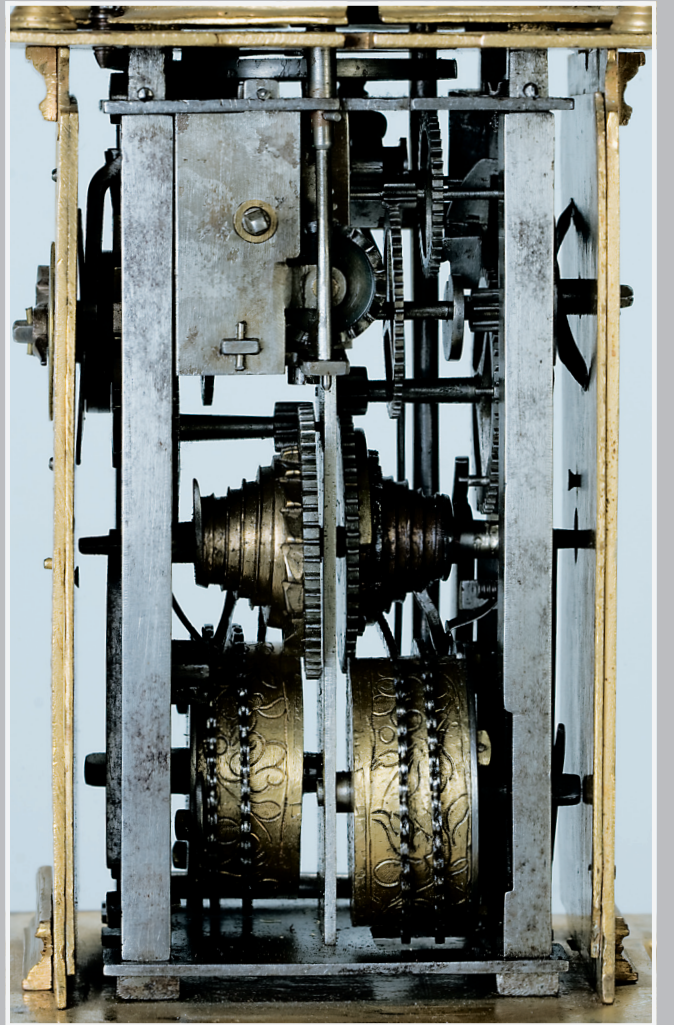




VIEW OF STRIKING DIAL



VIEW OF LEFT SIDE OF MOVEMENT



VIEW OF RIGHT SIDE OF MOVEMENT

LOT 63

CHRISTOFF STREIBELL, AUGSBURG, CIRCA 1620

An important and extremely rare gilt copper and paste-set Crucifix Clock with Papal provenance, striking hours and quarters with provision for striking quarters or just hours, within six-hour system and with digital hours and minutes.

The clock bears the coat of arms of Blessed Pope Pius IX (1846-1878), the longest reigning pope in the history of the Catholic Church and Sovereign Ruler of the Papal States until 1870. Pius convened the First Vatican Council, which decreed Papal infallibility, and defined the dogma of the Immaculate Conception of the Virgin Mary. He was beatified in 2000. The clock has descended through his immediate family since the 19th century.

SIGNED

On back plate.

PROVENANCE

Pope Pius IX.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. N° 119.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 429.

MAKER'S BIOGRAPHY

Christoff Streibell (also spelled Steibel and Streibl) an Augsburg clockmaker who became an independent Master on February 27, 1608, created masterful table clocks until his death in 1628. Abeler lists one of his clocks in the Kunsthistorisches Museum in Vienna, while Baillie records a watch in the Vienna Treasury.

DIMENSIONS

18 cm Ø (base), height 51 cm.

FUNCTIONS

Hour striking, quarter striking, hours, minutes.

CASE

Gilt copper and solid silver Crucifixion on hexagonal gilt base with silver statuettes of mourners on ornate gilt copper stands scrolling down sides of base with cherub heads at top, cross with stippled wood pattern, applied silver skull and crossbones in middle, applied silver statuette of Christ on the cross, applied silver angels holding Christ's title, six

CONDITION

Case: very good, tight, expected wear to the gilt, mostly on the foot of the cross

Dial: very good

Movement: very good, converted with the advent of the balance spring

ESTIMATE

EUR 60.000 - 80.000

paste gems on cross, finial at top of cross surmounting embossed ball with circumference dial; silver medallion in center of base with engraved Papal coat of arms, pierced foliate pattern on upper section of base with opening for dial, embossed foliate patterns on lower ogee section of base; on four ornate feet.

DIAL

Silver ring for hours with Roman numerals and Arabic 13-24 with German Zs for the 2s.

HAND

Steel ranseur

MOVEMENT

Round (9.2 cm Ø), gilt brass full plates, turned baluster brass pillars, fusee and chain on the going train, fixed barrels for the striking, verge escapement, now with three-arm brass balance and 2¼ -coil spring, gilt brass cock pierced and engraved with symmetrical foliate pattern, quarter-hour check dial foot pierced and engraved with exotic bird within scrolls, silver count wheel on the back plate, steel lever to stop quarter striking at the quarter check dial.



DETAIL OF BACK PLATE WITH MAKER'S SIGNATURE





DETAIL OF THE COAT OF ARMS OF PIUS IX

POPE PIUS IX BIOGRAPHY

The clock bears the coat of arms of the Blessed Pope Pius IX (1846-1878), the longest reigning pope in the history of the Catholic Church and Sovereign Ruler of the Papal States until 1870.

Pope Pius IX was born Giovanni Maria Mastai-Ferretti in 1792, the fourth son of Count Girolamo Mastai-Ferretti. He was appointed Archbishop in 1827 and Cardinal in 1840. He was somewhat unexpectedly elected Pope in 1846, following the death of Pope Gregory XVI.

The pontificate of Pius IX was the longest and perhaps one of the most tumultuous—Italy and much of western Europe were embroiled in revolutions beginning in 1848. Pope Pius was forced to flee Rome in November of that year and was unable to return until April of 1850, under the protection of Louis-Napoleon's French troops. He relocated his residence from Rome to the Vatican and was the last pope to rule over the Papal States, which were absorbed into the new country of Italy in 1870 against his will.

In 1854 Pius IX established as dogma the doctrine that the Virgin Mary was born free from Original Sin. He convened the First Vatican Council in 1868, which established the dogma of Papal Infallibility. He died in 1878 from complications relating to his life-long epilepsy.

The process for his beatification began in 1907, but was resisted by the Italian government. He was finally beatified by Pope John Paul II on September 3, 2000, placing him on the road to sainthood.

Pius IX was a controversial figure, largely due to the abduction in 1858 of a Jewish boy named Edgardo Mortara, who had secretly been baptized as an infant by a Catholic servant of his family. Under the law of the Papal States, anyone baptized as Catholic could not be raised by a Jewish family.

At the age of 6, Edgardo was taken from his family and became a ward of Pius IX. These actions were protested around the world, but Mortara remained with the church, eventually becoming a priest. Today, a descendent of one of Mortara's sisters continues to plead her family's case against Pius IX.

The clock has descended through Pius IX's immediate family since the 19th century.



POPE PIUS IX (1846 - 1878)



DETAILS OF SILVER HALLMARKS



VIEW OF BACK PLATE WITH SILVER COUNT WHEEL



VIEW OF BELL MOUNTING

LOT 64

ATTRIBUTED TO JEREMIAS METZGER, CASE TO
HANS HELMBRECHT, AUGSBURG, CIRCA 1580

Important and extremely rare gilt brass complicated astronomical table clock with brass and steel movement and dials on each side, featuring:

1. Perpetual annual calendar
2. Days of the month with their appropriate Saints
3. Days of the week with governing planets
4. Two astrolabes
5. Signs of Zodiac
6. Position of the sun in the Zodiac
7. Lengths of day and night
8. Adjustments for different latitudes
9. Diagram of planetary aspects
10. Phases and age of the moon
11. Manual dominical letters
12. Alarm
13. Striking hours and quarters
14. 12-hour or 24-hour striking modes
15. Regulating dial

This type of clock developed in response to the Augsburg masterpiece requirements. They were the most complicated clocks of the period, outside of a small group of clocks made for special order or purpose. Not all of them were masterpieces, some were made by already established masters, such as Metzger, whose very similar clock is now in the Beyer Museum in Zurich, but they were all exceptional.

In Augsburg, the main center of clock making at the time, the right to sell clocks prior to 1578 was granted exclusively to clockmakers. In 1578 it changed, and since then we sometimes see very complicated clocks punched only with the Augsburg town mark and, sometimes, not even that. These clocks were ordered by the new group that was granted the right to sell them. Although the rules were complicated with different restrictions, the exclusive right of clockmakers to trade clocks was taken away from them. Sometimes complete clocks were ordered from them, sometimes just movements to be cased and sold by, for instance, a goldsmith. They were often ordered from the best Augsburg makers and often sold by the best Augsburg goldsmiths.

This clock is clearly either one of those clocks or a masterpiece.



VIEW OF RIGHT SIDE WITH 12-HOUR AND 24-HOUR STRIKING DIAL



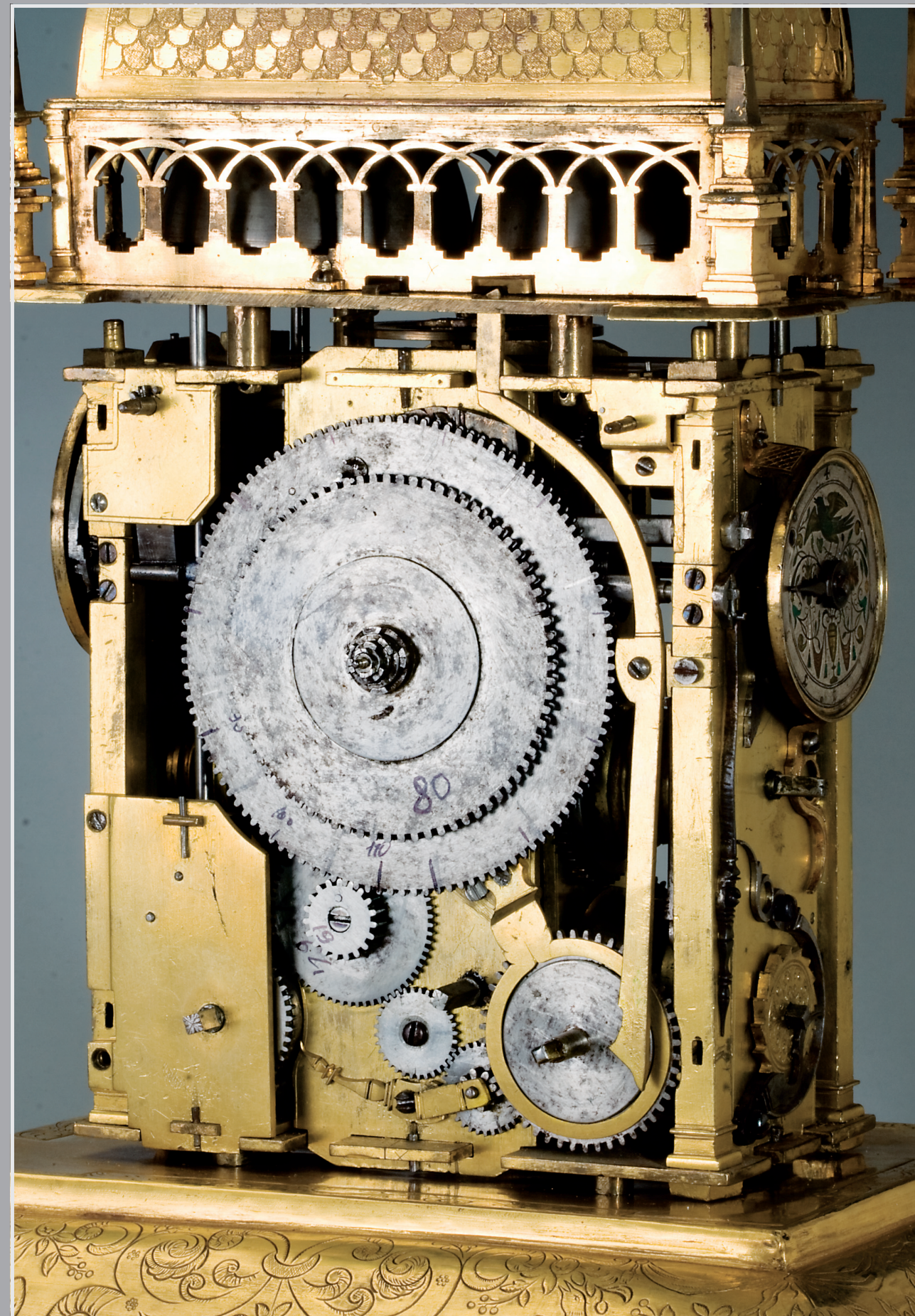
HALLMARKS



VIEW OF THE LENGTH OF DAYS AND NIGHTS AND THE LATITUDE DIALS



VIEW OF THE ASTRONOMICAL DIALS AND THE ASTROLABÉ



VIEW OF THE MECHANISM OF THE ASTROLABE



VIEW OF LEFT SIDE WITH QUARTER STRIKING DIAL



BACK FACE OF ASTROLABE FOR LATITUDE



LENGTH OF DAYS AND NIGHTS MECHANISM
AND LATITUDE ADJUSTMENT

The clock shows remarkable similarities to the Metzger clock mentioned above, both in terms of construction as well as the design of the case. It is of the same size, has some identical case elements, the same arrangement of the complications and the same type of movement.

Metzger had a considerable size manufacture. For instance, from charges against him brought in 1565, we learn that just one of his journeymen made sixteen clocks for him within two years. Possibly, because of the size of his manufactory, he was known to sell clocks without his name on them. In the Metropolitan Museum of Art in New York, there is a clock signed Caspar Bohemus, Vienna, 1568 which Klaus Maurice, an undisputed authority on German clocks, as well as the museum attribute to Metzger. Furthermore, the base the dome of our clock is punched with unidentified "POCK", which plausibly might be a mark of Metzger's journeyman.

As far as the complicated clocks of the time go, this was the most complicated model offered. The few more complicated that exist were made for a special order.

The few clocks of this type that still exist today are similar in construction and in appearance. The movement is based on a triple-tier vertical cage, usually of crosswise design (the center tier housing the going train is perpendicular to the striking trains); they were made usually of gilt brass, but steel ones are also known. The complications usually ran directly from the motion train, however, as in this clock, one can see sometimes the transferring of the motion from one side of the movement to the other. For large transmissions, endless gears were employed.

The lengths of days and nights mechanism was solved by transmitting the motion of the position of the sun via a single off-center pin moving a lever to and fro which moves the day and the night disks. Sometimes this movement was via two gears and a tilted lever (as in this clock), sometimes via two pins. The problem with latitude adjustment was elegantly and simply solved by making the off-center pin, mentioned above, adjustable via hand calibration, usually with latitude hours (the same as longitude but up and down).

They were always equipped with 12-hour and 24-hour striking modes. This was done by placing the two count wheels against each other and making the spring-loaded locking lever sliding vertically if pushed by a lifting cam fitted with the selection hand.

The annual calendar was made in parts: sometimes six sets of two months, sometimes four sets of three months, and sometimes two sets of six months (as in this clock). In the first two sets the clock was sold with three and two rings, respectively, engraved on both sides; in the case of the six-month rings, just one ring was engraved on both sides.

The alarm mechanism was incorporated usually in the movement.

SIGNED

Each side panel punched with Augsburg's town punch mark, the cupola base punched "POCK".

MAKER'S BIOGRAPHY

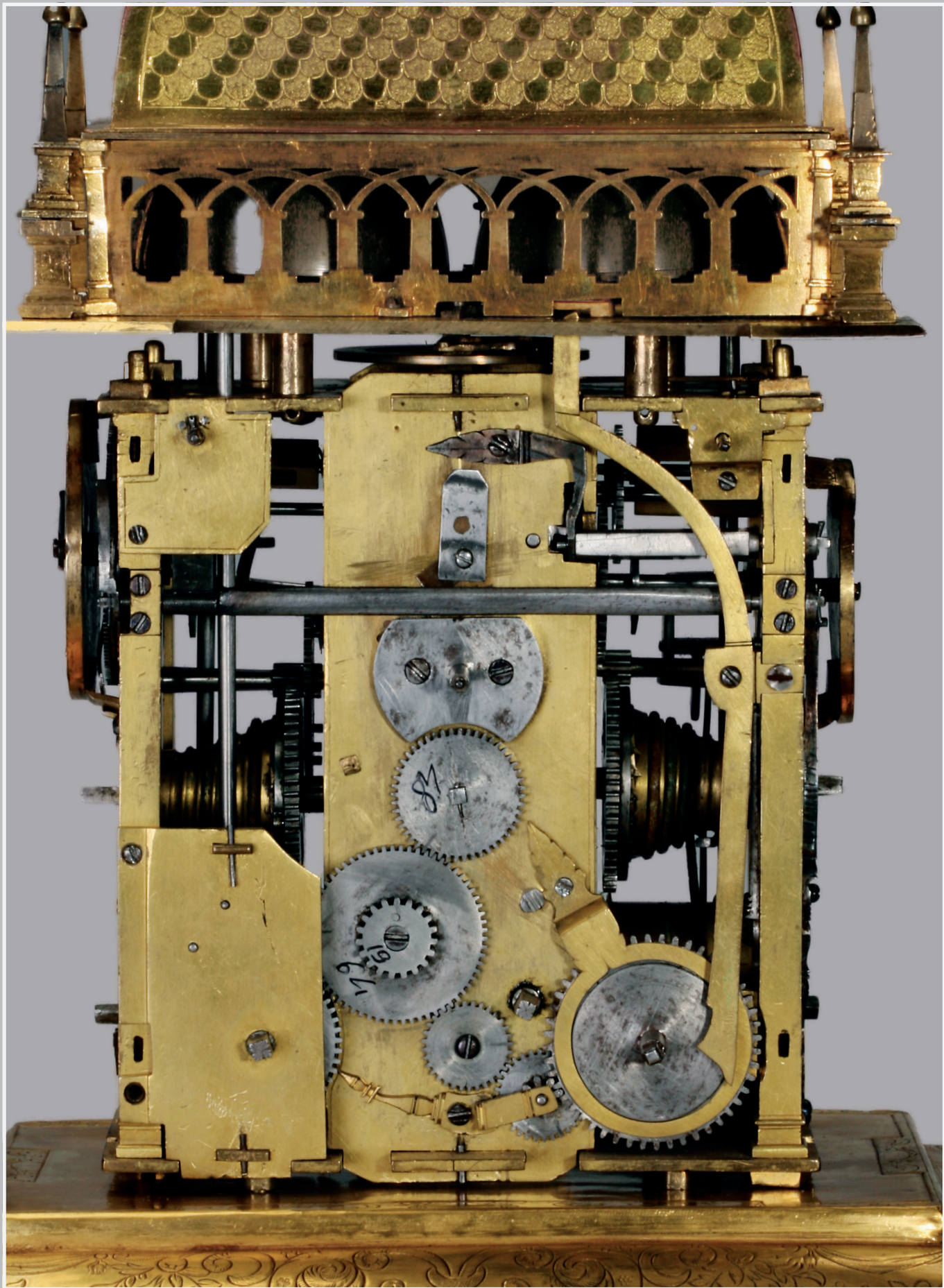
Jeremias Metzger or Metzker (ab 1530- ab 1597), believed to be a Protestant, was an Augsburg clockmaker who became an independent Master on April 28, 1555. He married three times, first in 1555, then again in 1581 to Sabina Betz, and third time in 1582 to Rosina Leinauer, the daughter of a Master cutler. Metzger received eligibility as a smith in 1555 through his father. In 1564, he was an inspection master. The following year, Metzger was required to pay a penalty fine of 2 gulden for allowing one of his assistants to keep a stuckuhr ("piece clock")—in times past, journeymen were allowed to keep or sell every sixth stuckuhr, but this practice was suspended due to a labor shortage. Metzger's assistant had completed 16 clocks within two years.

In 1573, Metzger received permission to made modifications to his house in the Schmiedgasse. The clockmaker Hans Schlottheim worked as a journeyman with Metzger prior to 1576 (Maurice & Mayr, in *The Clockwork Universe*, state that Schlottheim worked with Metzger for four months in 1573 and 1574, but a recent graduate thesis states that Schlottheim probably started working for Metzger in 1567 before becoming a Master in 1576). Schlottheim supplied movements after establishing his own workshop. Hans Helmbrecht, a goldsmith and embosser, is also known to have done work for Metzger, as well as five other clockmakers, including Caspar Buschmann.

In 1578, Metzger made six clocks for the Türkenverehrung (the Tribute to the Sublime Gate). The clocks included a small, flat round clock for which he was paid 33 gulden; another small clock for 8 gulden; a round striking neck watch in a gold case for 54 gulden 20 kreuzer; and an ebony and glass clock shaped like a small chest, with an enameled silver dial, for which Metzger charged 55 gulden for the movement, 16 gulden 30 kreuzer for the dial, 8 gulden for the wood, 1 gulden 40 kreuzer for the glass, and 2 gulden 35 kreuzer for the inner lining.

Metzger is perhaps most famous for his 1564 complicated astronomical clock, now in the Kunsthistorisches Museum in Vienna. The case of that clock was duplicated in 1865 by the C. Haas company of Vienna for the museum—Abeler estimates some 300 copies were made. Metzger's tremendous skill has led to this style of clock being referred to as "Metzger-type" clocks.

An astronomical clock at the Metropolitan Museum of Art, signed by Caspar Bohemus, Vienna, 1568, is believed to have been made by Metzger. The decorations on the case were taken from prints by Hans Sebald Beham and Virgil Solis. Other clocks by Metzger include an astronomical table clock, dated 1573, in the Beyer Museum, Zurich; a monstrance-form table clock from 1564 in the Victoria & Albert Museum, London; a standing clock, listed by Baillie as being in the Arts Museum, Prague; and an astronomical clock from 1573 which Abeler lists as being in the Felix collection until 1886.



VIEW OF MOVEMENT FROM ASTROLABE SIDE

A large oval watch in the Fränkel collection, monogrammed "JM", is attributed to Metzger. Baillie also notes that Metzger made a clock for Denmark's Frederick II.

DIMENSIONS

Height 40 cm, base 28 x 23 cm, body 17 x 11 cm.

FUNCTIONS

Annual perpetual calendar, alarm, hour striking, quarter striking, astrolabe, position of sun in the Zodiac, latitude adjustment, dominical letters, lengths of day and night, day of the week with appropriate Saints, hours.

CASE

Gilt brass, rectangular, large dome with tile pattern housing bells, curving upwards to support the obelisk finial, which stands on pierced flat colonnaded base with miniature finials in the corners; base of dome with flat arched colonnade pierced for sound; obelisk finials with ball points in corners, sliding side panels engraved with floral, bird, and scroll patterns with attached fluted Corinthian corner columns; the front with scroll and floral pattern; base engraved with scroll, floral and bird pattern, outermost edge with repeated oval pattern.

DIAL FRONT

Center dial with Roman hours I to XII repeated twice, inner Arabic 24-hour scale with Zs for 2s, outer night touch knobs; inner silver length of days sector marked "tag lang" and blued steel one (marked "nacht tag") with lengths of nights with Arabic 24-hour scale (attached to the night ring), center with a gilt brass cover plate engraved with floral design.

Below to the left, silver days of the week dial with champlevé enamel planet representations.

Below to the right, silver and champlevé enamel Zodiac signs with inner revolving silver disk with a pointer indicating the position of the sun in the Zodiac. This disk is engraved with Arabic scale indicating the latitude of the clock's location. The scale is in the hours (the same as longitude but vertical). The latitude is set by a hand positioned in the center.

DIAL REVERSE

Center with astrolabe (instrument to measure the coordinates of celestial bodies), mater (base) with silver applied disk with Roman hours I to XI repeated twice, tympanum (the face) engraved on both sides for 48° and 51° latitude, gilt brass rete (rotatable skeletonized front plate with engraved star map) with engraved Zodiac ring on the periphery and revolving in 23 hours, 56 minutes, dragon hand indicating the position of the lunar nodes, the head indicating the ascending node, the tail the descending node. This hand shows the limits within which an eclipse can occur (the dragon shape reflects an ancient belief that eclipses were caused by a dragon swallowing the sun or moon), gilt brass moon hand tracing the movement of the moon in the Zodiac with diagram of planetary aspects in the center, and the sun hand which traces the position of the sun across the Zodiac (by moving four seconds slower than the ecliptic band, the sun's image progresses through the Zodiac in the course of a calendar year). The center of the sun hand is engraved with moon face and its age (the number of days in a synodic month). The moon hand, which has a circular opening aligning with the moon face engraved on the sun hand, revolves once every 24 hours, 48 minutes. By mov-

ing more slowly than the ecliptic band by 52 minutes per day, the moon hand duplicates the movement of the moon through the Zodiac.

The small dials in each corner, all of silver, indicate: Top left, 12-hour or 24-hour striking selection; top right, regulating dial calibrated from 1 to 6; lower left, dominical letters; and lower right, small clock with Roman hours and inner Arabic 24-hour scale from 13 to 24 with center revolving alarm setting disk.

HAND

Steel poker.

MOVEMENT

Rectangular, three-tier four-post gilt brass cage with cross-wise arrangement, frame, barrels and fusee cones of gilt brass, the rest of steel, four square (in cross-section) posts, each train between rectangular plates, fusee and gut on all three trains, center tier for the going train, verge escapement with two-arm brass balance and hog's bristle regulator, fixed barrel verge-type alarm set in the hour-striking tier, count-wheel striking with two concentric count wheels with locking lever shifting from one to the other via a rack controlled by a 12/24 striking mode hand.

CONDITION

Case: very good

Dials: very good

Hands: very good, replaced later

Movement: very good, back to balance and hog's bristle regulator

ESTIMATE

EUR 130.000 - 160.000



VIEW OF MOTION DRIVE TRAIN FOR THE ZODIAC

LOT 65

HANNS BUSCHMANN, AUGSBURG, CIRCA 1630

Important blackened wood table clock striking hours, with single hand movement.

SIGNED

"Hanns Buschmann, Augusta" on the movement.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 - November 6, 2005, Cat. N° 113.

PUBLISHED IN

La misura del tempo, Italy, 2005, page 424.

MAKER'S BIOGRAPHY

Hans Buschmann (1591-1662) was an accomplished Augsburg clockmaker, who famously constructed a clock with a duration of one year in the early 1650s (illustrated in Herbert Alan Lloyd's *Old Clocks*, 1959). Buschmann's customers also included Archduke August von Braunschweig-Lüneburg, later Elector of Hannover. Today his clocks are in the collections of several museums, including the British Museum (whose online catalogue notes that Buschmann was a leading clockmaker in Augsburg during the first half of the 17th century), the Beyer Clock & Watch Museum, and the National Museum of Denmark.

DIMENSIONS

Height 44 cm, width 25 cm, depth 8.5 cm (base).

FUNCTIONS

Hour striking, hours.

CASE

Dark wood, architectural design, ornamental volutes in varying sizes appear on sides of case and in the broken pediment along the top, which frames the square bell housing; bell housing has quatrefoil opening for sound and is surmounted by a square base, framed by volutes, for the gilt brass finial, paired volutes support fluted Tuscan columns on either side of the dial, bracket feet with elongated volute design, hinged door in the back, ebonized drawer with ivory knob in front for keys.

DIAL

Silver, Roman hours, half-hour makers, inner quarter-hour track, innermost Arabic 24-hour scale from 13 to 24, with German Zs for the 2s; all on gilt brass plate finely decorated with flowers and scrolling, and rosette in the center, striking correction pin-hole at 9.

HAND

Steel ranseur.

MOVEMENT

Rectangular (11 x 9 cm), full plate gilt brass, fusee and chain on the going train, fixed barrel for the striking, verge escapement with two-arm steel balance and hog's bristle regulator, asymmetrically pierced and engraved gilt brass cock with wild strawberry pattern, count wheel on the back plate.

CONDITION

Case: very good, paint restored, missing back door hook

Dial: very good

Hand: very good

Movement: very good

ESTIMATE

EUR 20.000 - 30.000



VIEW OF BACK PLATE WITH MAKER'S SIGNATURE



LOT 66

SIGNED

On back plate.

MAKER'S BIOGRAPHY

Johann Saßler (1597-1668), born in Angelberg, was a prolific and highly accomplished clockmaker who moved to Ulm in 1617, where he married on July 6, 1624, becoming a citizen that same year, and became a Master in 1646. His coach watches are noted for their unusually strong cases. He specialized in long duration clocks and watches, creating a spring-drive table clock with a three month duration and an eight-day watch powerful enough to the astronomical train, including the month and day of the week, normally advanced by hand during this time period.

Saßler was an early inventor of the rolling ball clock, utilizing a zig-zag path and multiple balls. Saßler's rolling ball clock was his Masterpiece, and he built more than one: the first, constructed in 1626, is now in the Württembergisches Landesmuseum in Stuttgart.

Saßler was one of only six Renaissance remontoir clock makers. He also produced many table clocks, which can be found in museum collections around the world, including the National Museum in Copenhagen, the Württembergisches Landesmuseum in Stuttgart, the Kunsthistorisches Museum in Vienna, and the Los Angeles County Museum of Art (from the William Randolph Hearst Collection).

DIMENSIONS

Height 9.5 cm, width 13.5 cm, depth 13.5 cm.

FUNCTIONS

Hour striking, quarter striking, alarm, hours, minutes.

CASE

Square, gilt brass, two-part, polished sides, beveled bezel, hinged base with apertures for two bells, grotesque feet.

DIAL

Applied silver disk with Roman hours and half-hour markers, outer Arabic five-minute intervals with Roman quarters, unusual high gilt brass ring with five-minute divisions, center with revolving alarm ring with Arabic hours with German Zs for the 2s.

HAND

Gilt brass hour, blued steel early spade.

JOHANN SAßLER, ULM (GERMANY),
CIRCA 1650

An important and extremely rare gilt brass *Grande et Petite Sonnerie* square horizontal table alarm clock striking, from a single barrel, hours and quarters, with a provision to switch from quarter striking (*Petite Sonnerie*) to *Grande Sonnerie*, with an ebonized walnut fitted box.

CONDITION

Case: very good

Dial: very good

Hands: very good, one re-blued

Movement: very good

ESTIMATE

EUR 20.000 - 30.000

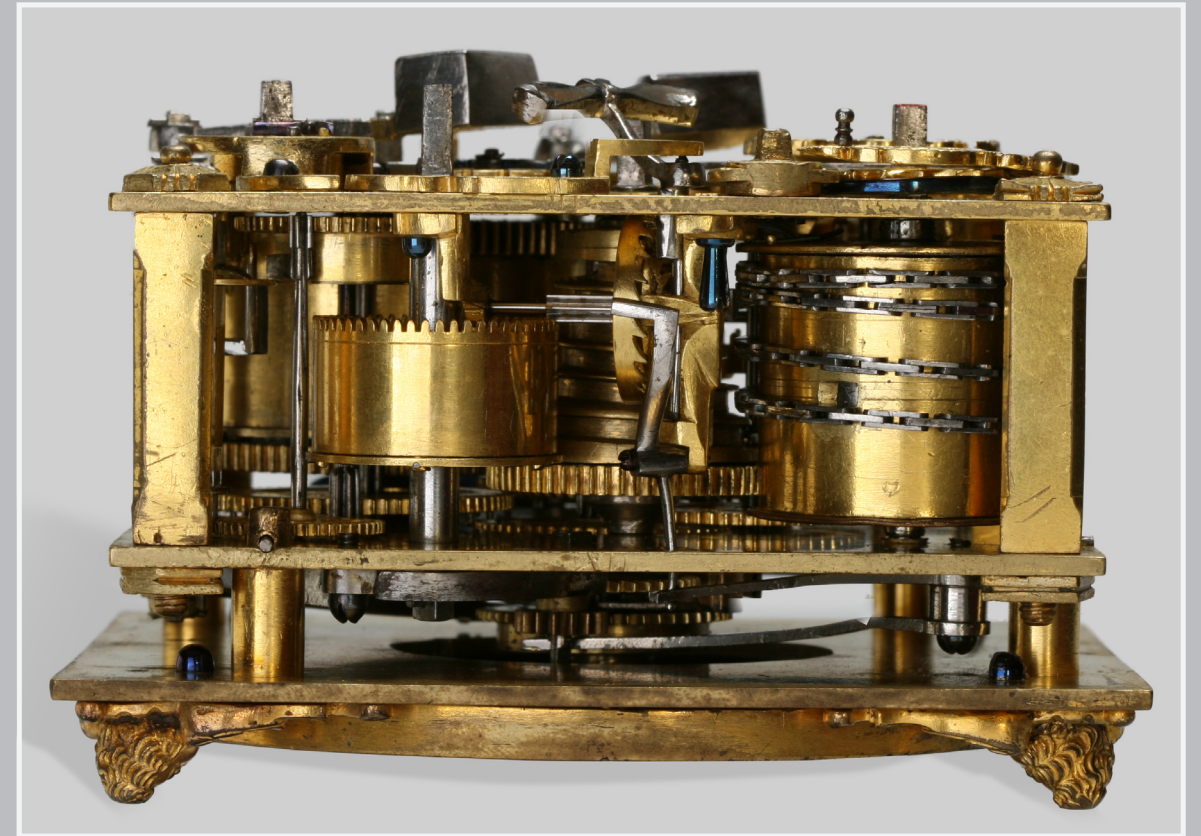
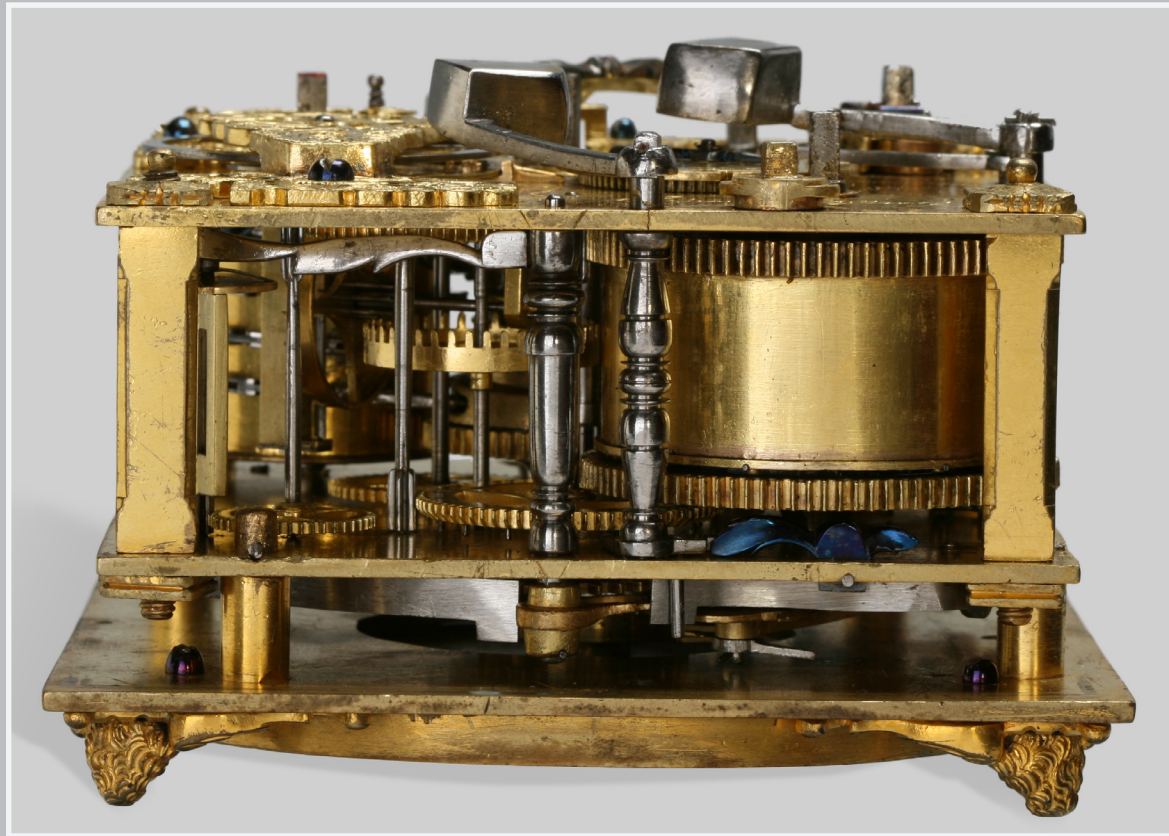


DETAIL OF MAKER'S SIGNATURE ON BACK PLATE

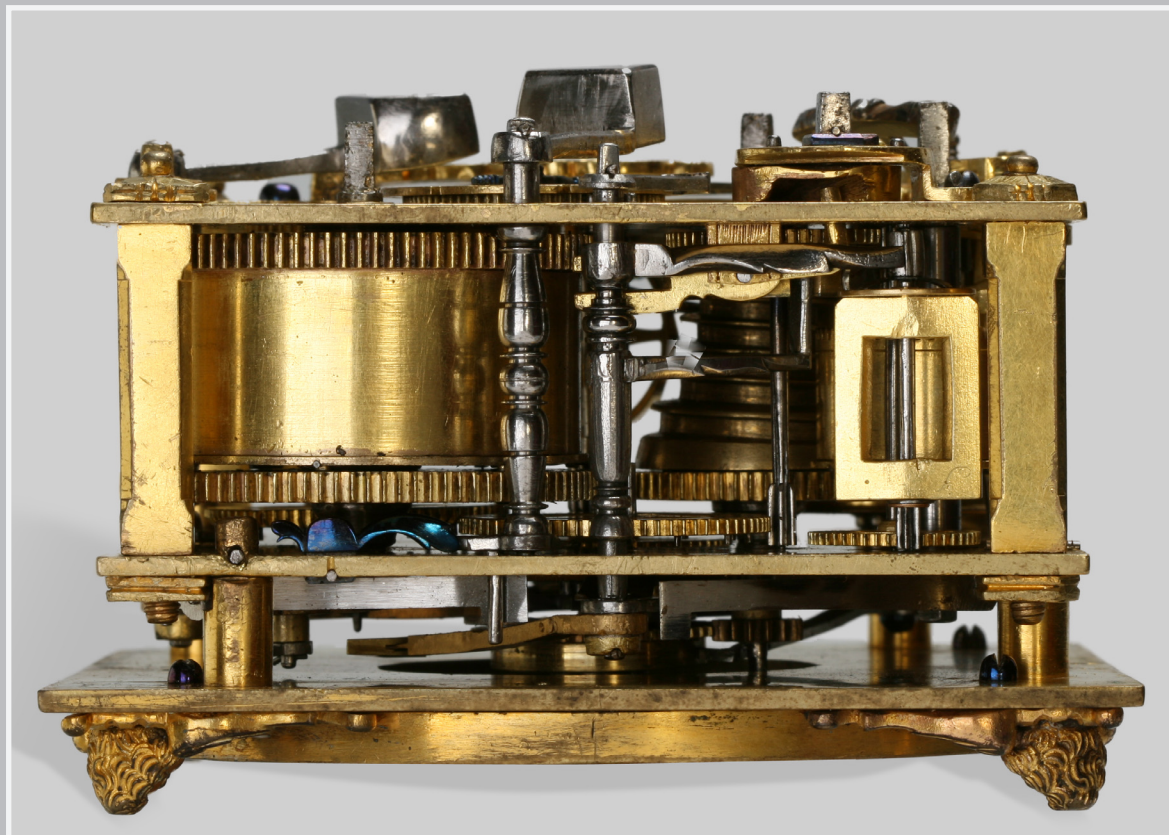
MOVEMENT

Square (11.5 x 11.5 cm), solid gilt brass plates, gilt brass square baluster pillars, fusee and chain for the going train, quarter striking from going barrels, hour striking from the other wheel which rotates in the opposite direction, going barrel for the quarter striking with an additional wheel on the other side driving (in opposite direction) the hour striking, verge escapement, now with three-arm steel balance with 2 ¼ coil spring, asymmetrical gilt brass cock pierced and engraved with wild strawberry motifs, count wheel on the back plate with Arabic numerals with Zs for the 2s.

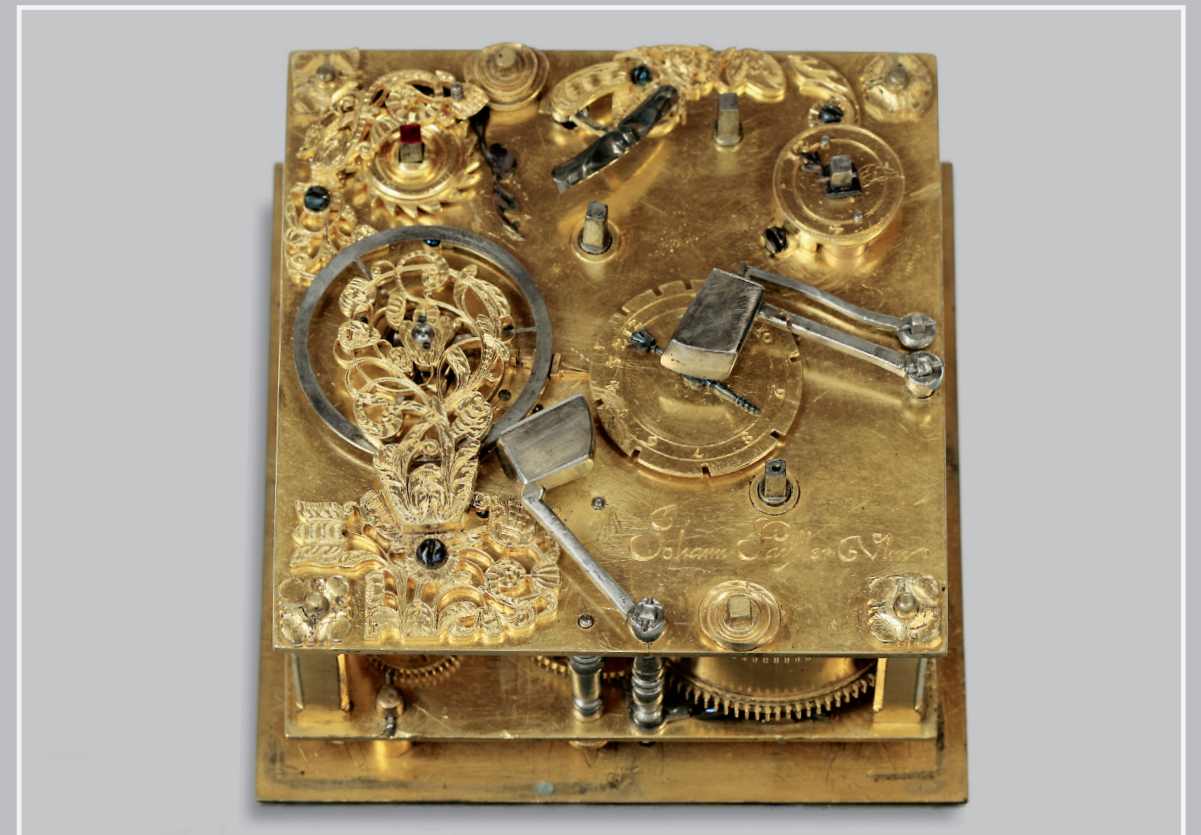




SIDE VIEW WITH ESCAPEMENT AND ALARM



STRIKING SIDE - NOTICE TWO WHEELS ON EACH SIDE OF THE BARREL



VIEW OF BACK PLATE

LOT 67

These small clocks were made from the 1520s until the end of the 16th century. They were as small as their contemporary watches, but the watches had a hinged cover over the dial and a stackfreed power equalizer, decreasing thickness, as opposed to the fusee used in the clocks. Kings and princes took pride in being shown with them in their portraits. Some of them had attachable alarm mechanisms whose feet snapped over the edge of the case. Although there is no hard evidence to support it, it is very likely that they were the first coach, or travelling, clocks.

A very similar watch punched with the same maker's mark is in the Museum of the Worshipful Company of Clockmakers. The Museum dates it as "second quarter 16th century." It is strikingly similar, with the same type of bracket wire bridges and the same skeletonized back plate.

The Paul-Dupuy Museum in Toulouse, in its vast horological collection, has an almost identical clock, although unfortunately missing its movement. The form, size, decoration, and cartouches are very similar, no doubt from the same hand.

Among the few small clocks that have survived, regardless of the different maker's marks, we see striking similarities. Either it reveals a uniformity to the German makers' production (rather doubtful), or it shows the extent of cooperation between German watchmakers. It also inspires one to reflect on the question of attributing unsigned pieces to particular watchmakers just on the basis of movement similarities.

Another clock of the same type, but with a stackfreed, is in the British Museum, while yet another, of French origin, was in the Time Museum.

Our clock is a miniature version of the table clocks of the period and resembles the work of Jakob Marquart of Augsburg, as seen in a clock at the Adler Planetarium in Chicago. The pillars are in the style of those of the earliest surviving clocks, and of one in particular, signed "Jacob Zech, Prag, 1527", in the collection of Dresden's Mathematisch-Physikalischen Salon, inv. D IV b 153. For the record, in the Schweizerisches Landesmuseum in Zürich, there is an alarm clock of similar construction, with the train set in the other direction, attributed to a Bern clockmaker (inv LM 24637). The Copenhagen National Museum has two clocks very similar in shape and construction, but larger, 10.6 and 12.2 cm; one is dated 1533. Another of these larger clocks (10.9 cm), with astrolabium and in its original tooled leather case, is in the Beyer Museum in Zurich.

It is interesting to note that the bridges found in this clock put the beginning of the application of bridge layout movements more than 200 years before Lepine—not the way Lepine designed it, but the idea was there. The type of decoration on the band, characteristic of the ar-

GERMANY (PROBABLY NUREMBERG),
CIRCA 1550

Important and rare miniature gilt brass fusee table clock with a single hand iron movement.

CONDITION

Case: very good, tight base, expected wear to the gilt
Dial: good, possibly later
Hand: missing
Movement: very good, no missing parts, expected rust spots, upgraded to balance spring

ESTIMATE

EUR 5.000 - 10.000

abesque, is often found in the 16th century, whether it be in architecture, in embroidery, or in ironwork. Similar patterns were available in different pattern books of the period, in Germany, France, Italy and Spain. The band pattern closely resembles one of the plates in the *Livre contenant passements de moresques très utile à toutes gens qui exécutant ledit art* (1563). The mannerism of the foliate pattern, shaded with parallel lines, seen on the sides of the case, was introduced by Aide Manuce in the 15th century. Since the shading depicts an azure color in heraldry, this type of pattern was named "azurelle".

The famous small sphere-shaped clock by Jacques de la Garde, dated 1551, the pride of the Louvre's horological collection, is fully decorated in strapwork, in keeping with the pattern of this clock.

DIMENSIONS

5.8 cm Ø, height 3.6 cm.

FUNCTIONS

Hours.

CASE

Tambour, gilt brass, two-part, wall engraved with three portraits, strapwork and foliate motifs, friction-fit base engraved with a portrait, winding aperture in the base.

HAND

Missing.

DIAL

Gilt brass, Roman numerals, half-hour markers.

MOVEMENT

Circular (5 cm Ø), all steel (or iron), full pillar plate, skeletonized back plate, three pillars with rectangular bases, fusee and gut line, verge escapement, three-arm balance now with spring, the wheels are held by bridges attached to the pillars; one pillar holds the bridge for the escape wheel and the contrate wheel, the other holds the bridge for the second wheel, with the third one for the lower balance pivot, all parts are pinned except later cock screw.



DETAIL OF THE CASE BACK

LOT 68



With the advent of the pendulum, some of the most magnificent clocks were upgraded by being fitted with custom-made modern movements with superior time-keeping ability. This is one of them.

SIGNED

On the movement.

EXHIBITED

L'antico splendore dell' orologeria italiana dal XV al XVIII secolo, Trent (Northern Italy), June 25 – November 6, 2005, Cat. No. 111

PUBLISHED IN

La misura del tempo, Italy, 2005, p. 422

MAKER'S BIOGRAPHY

Benedict Fürstenfelder worked in Friedberg, near Augsburg, producing numerous table clocks during the late 17th and early 18th centuries. Abeler records his clocks being in several private collections and museums, including the Science Museum, London.

DIMENSIONS

33 cm Ø (base, corner to corner), height 73 cm.

FUNCTIONS

Alarm, hour and quarter striking, hours, minutes.

CASE

Monstrance form, gilt brass, shield engraved with an Ecclesiastical coat of arms, decorative scrolling flourishes along sides of case, dial supported by column with unusual caryatid figures surmounted by lions on either side of a small tower with spindle corner columns, embossed foliate design around dial, balustrade along top with finials in corners surrounding cylindrical dome with shield and lion finial; hinged glazed door; hexagonal ogee base embossed with leafy pattern, tapering to pierced foliate dome.

DIAL

Silver ring, Roman hours, outer minute track, outermost Arabic five minutes, inner quarter-hour track, innermost Arabic 24-hour scale from 13 to 24, with German Zs for the 2s, gilt center disk engraved with floral pattern; above, silver disk with Roman hours and inside gilt brass alarm disk with Arabic hours.

HAND

Gilt with masks.

MOVEMENT

Circular (19 cm Ø), solid gilt brass plates, fusee and chain for the going train, fixed barrels for the striking, verge escapement with short pendulum, rack striking, verge-type alarm mechanism above in the cupola, quarter striking in the top alarm bell, hours in the large ball in the base.

SOUTHERN GERMANY CIRCA 1580,
MOVEMENT CIRCA 1700
BY BENEDICT FÜRSTENFELDER

Magnificent gilt brass Monstrance form clock striking hours and quarters, repeating quarters with alarm.

CONDITION

Case: very good

Dial: very good

Hands: very good

Movement: very good

ESTIMATE

EUR 20.000 - 30.000



MAKER'S SIGNATURE ON THE MOVEMENT



VIEW OF THE MOVEMENT



DETAIL OF ECCLESIASTICAL COAT OF ARM



DETAIL OF COLUMN



VIEW OF THE ALARM DIAL

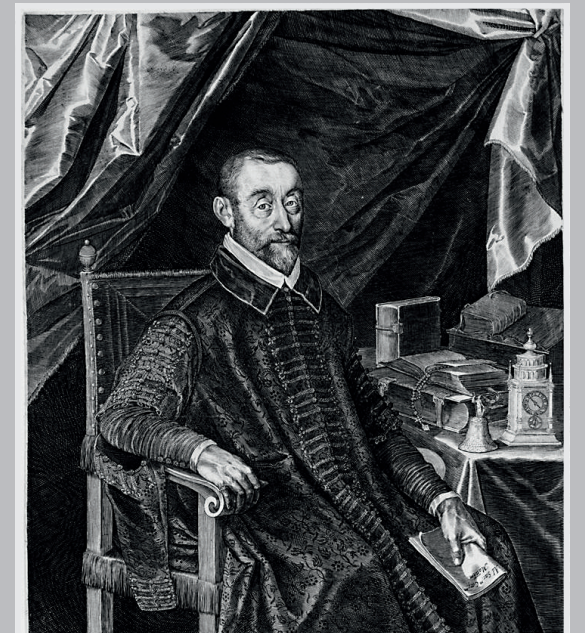
LOT 69

GERMANY, CIRCA 1630

Exceptionally rare "Saint George Slaying the Dragon" gilt brass and gilt copper automaton alarm table clock striking hours.



DETAIL OF ST. GEORGE SLYING THE DRAGON



REVERENDISSIMO, ET ILLVSTRISSIMO DOMINO, D^{NO} MELCHIORI KLESEL, DE GRATIA EPISCOPO VIENNENSI &c SAC. CAES. MAJ. CONSILII ARCANI DIRECTORI &c RARO, IVSTO, PIO, ET OPTIMO PRAESVLI &c DOMINO SVO GRATIOSISSIMO
dominice fecit, et obtulit: Sac. Cae. Mai. Sculptor
Aegidius Sadeler.
ANNO. M. DC. XV.

MELCHIORI KLESEL, 1615, BY AEGIDIUS SADELER II

Although finials of different shapes are well known, ones with automata are rare. This animated "St. George Slaying the Dragon" is one of a handful of clocks with animated finials: Actaeon, by an Augsburg maker, from the Time Museum (dated 1630), inv. No. 3532, and two others.

A similar clock appears in a 1615 portrait of Melchior Klesel, archbishop of Vienna.

DIMENSIONS

Height 33 cm, width 17.5 cm, depth 17.5 cm (base).

FUNCTIONS

Automaton, hour striking, quarter striking, alarm, hours.

CASE

Rectangular gilt brass, automaton finial of Saint George on top of canopy which rises to a point and houses the bell, which is surrounded by flat colonnade surmounted by ring of finials, finials in corners; glazed sides with centered drop finials, fluted corner pilasters, ogee base and molding with embossed arabesque patterns, four lion feet.

DIAL

Silver with Roman numerals, *fleur-de-lis* half-hour markers, center with revolving silver alarm disk with Arabic numerals with German Zs for the 2s, below setting dial with Roman quarters, back with silver hour striking dial with Arabic numerals, and below quarter striking with Roman numerals, setting pin-hole below 10.

HAND

Blued steel *fleur-de-lis*.

MOVEMENT

Two-tier vertical four-post cage (14 x 6 x 6 cm), gilt brass, fusee and chain for both trains, pull alarm, verge escapement, two-arm steel balance with hog bristle regulator.

CONDITION

Case: very good, slight wear to the gilt, mysterious dummy quarter dial

Dials: very good

Hands: very good, later, re-blued

Movement: very good, going train gut deteriorated

ESTIMATE

EUR 20.000 - 30.000



VIEW OF THE STRIKING DIAL



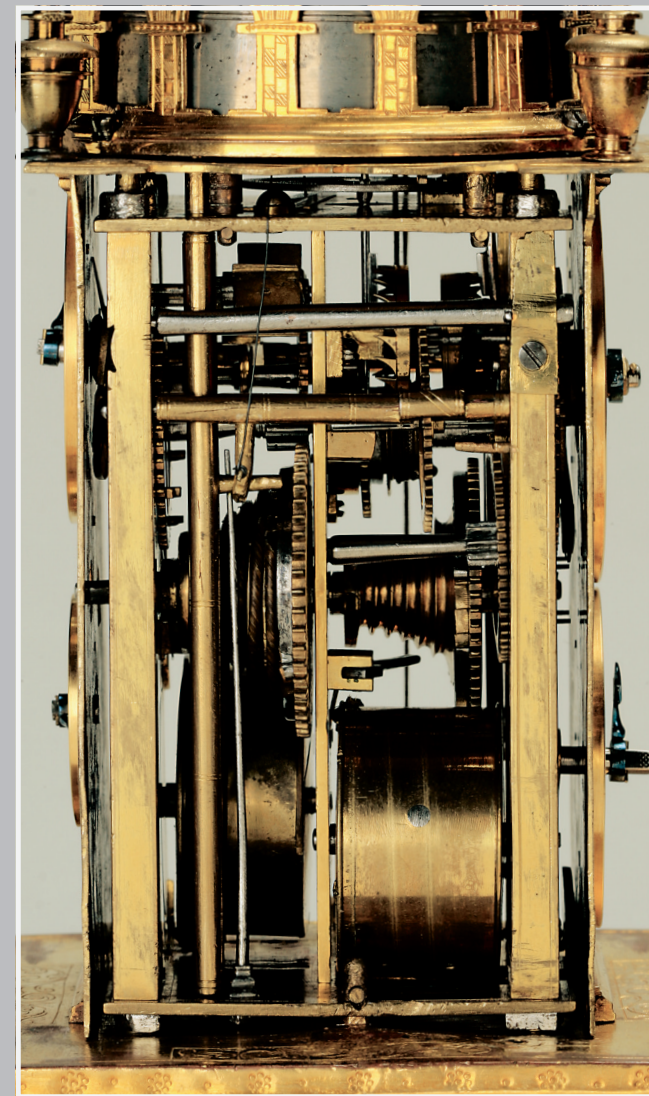
VIEW OF THE FRONT



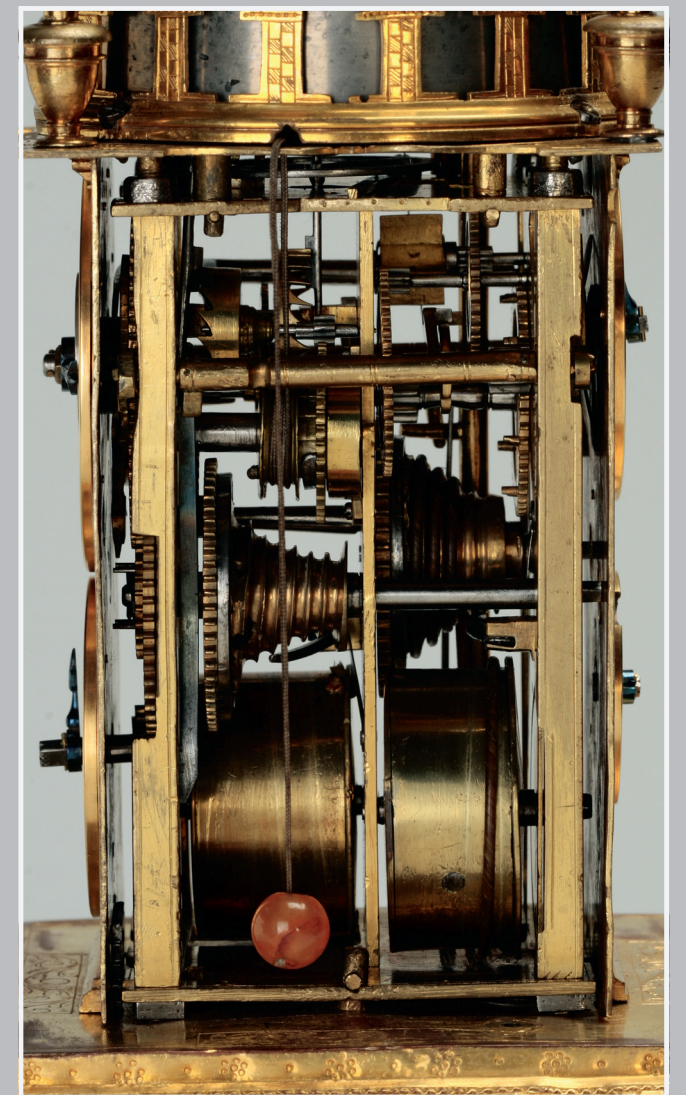
VIEW OF RIGHT SIDE



VIEW OF LEFT SIDE



VIEW OF LEFT SIDE OF MOVEMENT



VIEW OF RIGHT SIDE OF MOVEMENT

LOT 70

SOUTHERN GERMANY, CIRCA 1600

Exceptionally rare gilt brass elaborate tower-form alarm table clock striking hours, with hours and quarters dials.

CONDITION

Case: very good, two small finials replaced
Dials: very good
Hands: good, later, re-blued
Movement: very good

ESTIMATE

EUR 15.000 - 20.000

HAND

Blued steel ranseur.

MOVEMENT

Two-tier vertical four-post cage, all gilt brass, square (in cross-section) posts, fusee and chain on both trains, verge escapement with two-arm steel balance and hog's bristle regulator protruding to the left, verge-type alarm with open spring and one wheel set in the going train tier.

A virtually identical clock was depicted in the 1650 painting *The Knight's Dream* by Antonio de Pereda.

DIMENSIONS

Height 32 cm, base 15.5 x 15.5 cm, body 7.5 x 7.5 cm.

FUNCTIONS

Alarm, hour striking, hours, quarters.

CASE

Rectangular, gilt brass, bell housed in three-story colonnaded tower, second story with central statuette depicting praying lady and six outer small finials, topmost finial with skeletal obelisk finial, balustrade running along top with finials at corners; sliding side panels resembling Renaissance gateway are embossed with curling tendril patterns and arched glazed windows, they have attached Doric corner columns on ornamented rectangular bases, ogee base is embossed with arabesque pattern and banded edge, all on bun feet with short legs.

DIAL

Gilt brass with applied silver ring with Roman hours, quarter-hour track and 24-hour scale from 13 to 24 with Zs for the 2s, inner revolving gilt alarm disk with Arabic hours; below, silver quarter-hours disk with Roman quarters and center engraved with floral motifs; back with gilt striking dial, Arabic hours with Zs for 2s.

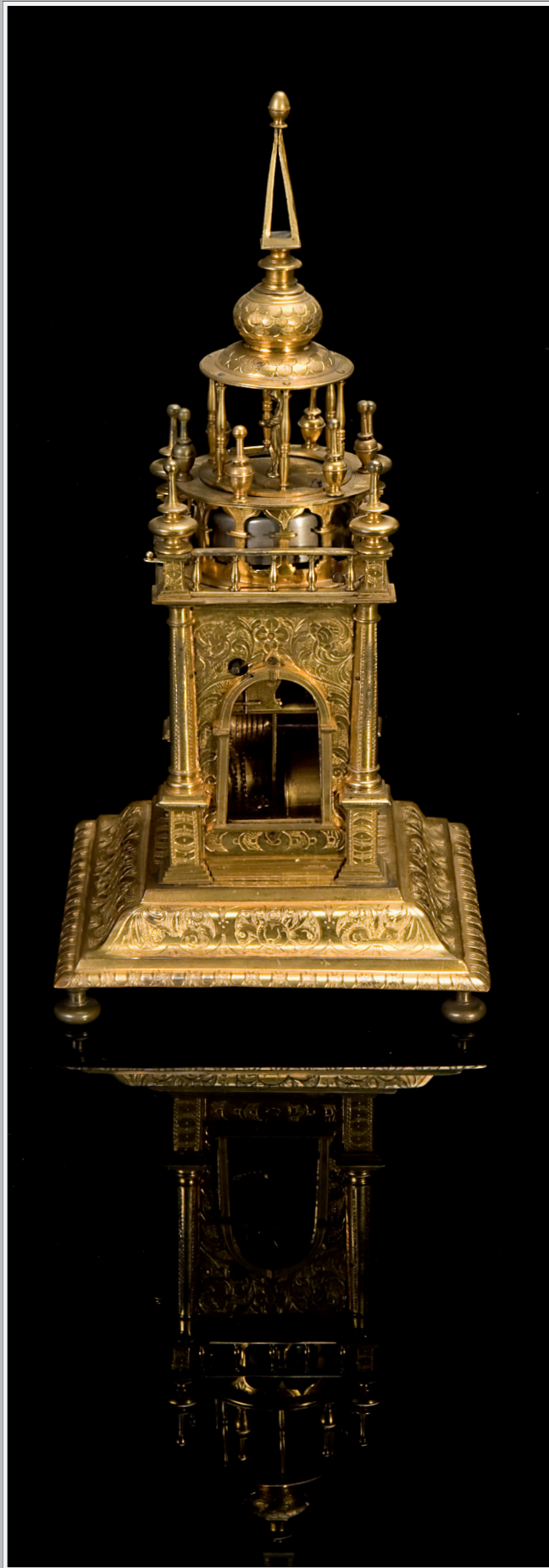


VIEW OF THE STRIKING DIAL

VIEW OF THE FRONT



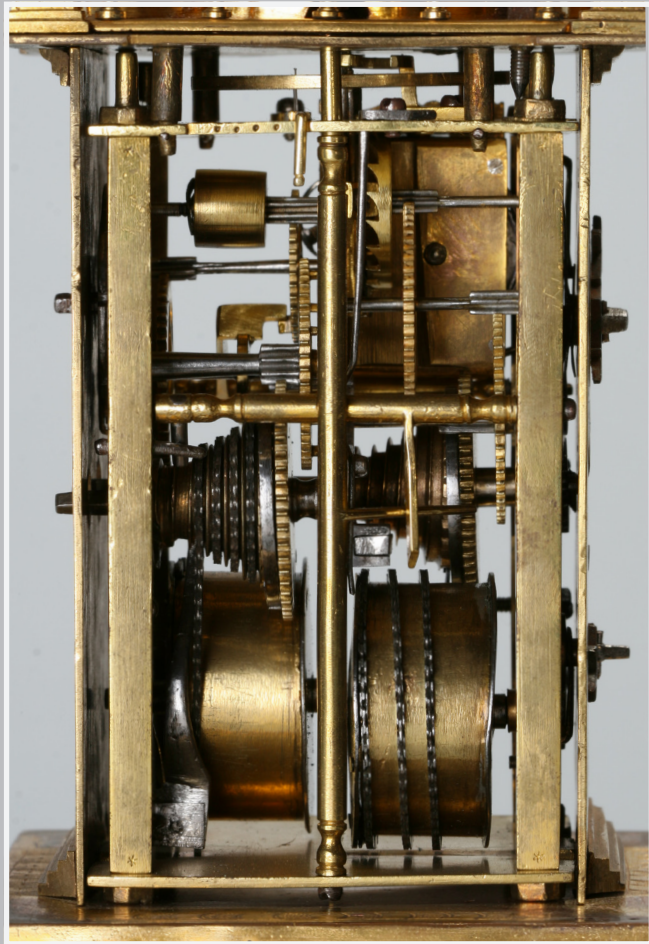
THE KNIGHT'S DREAM, 1650, BY ANTONIO DA PEREDA, (REAL ACADEMIA DE SAN FERNANDO, MADRID)



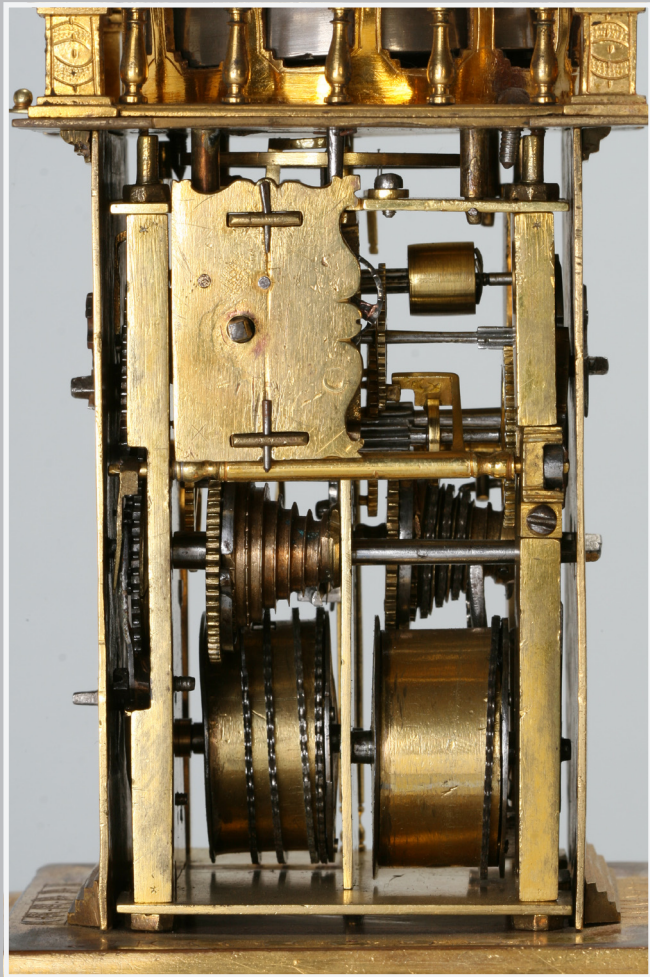
VIEW OF RIGHT SIDE



VIEW OF LEFT SIDE



VIEW OF LEFT SIDE OF MOVEMENT



VIEW OF RIGHT SIDE OF MOVEMENT

END OF THE SALE